

SEEK & DESTROY

Words and Music by
James Hetfield and Lars Ulrich

Moderate Rock
N.C.

1.2.3.

mf
R.H.

4.

G5 3fr. A5 5fr. G5 3fr. A5 5fr.

N.C.

G5 3fr. A5 5fr. G5 3fr. A5 5fr. N.C.

N.C.

G5 3fr. A5 5fr. G5 3fr. A5 5fr. N.C.

G5 3fr. A5 5fr. G5 3fr. A5 5fr.

N.C.

N.C.

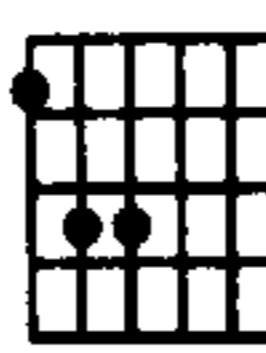
G5

A5

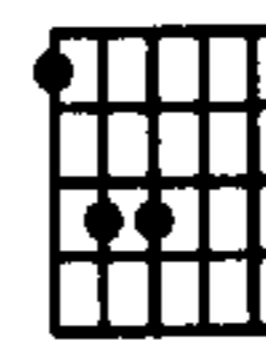
G5

A5

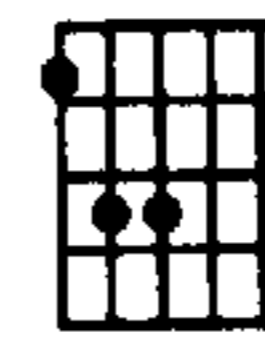
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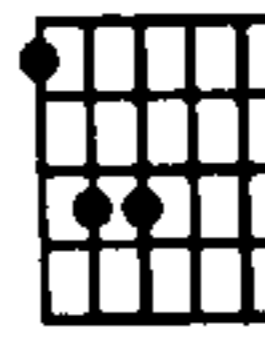
3fr.



5fr.



3fr.



5fr.

Al - right.
(Sing 1st time only)

G5

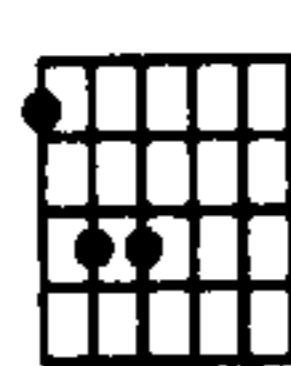
A5

G5

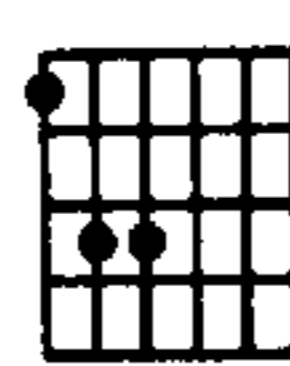
A5

N.C.

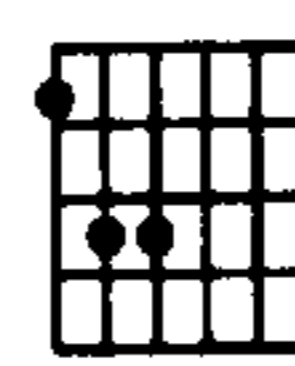
N.C.



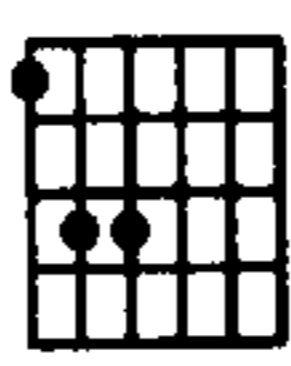
3fr.



5fr.



3fr.



5fr.

§ N.C.

Scan - ning the scene — in the cit - y to - night. We're
no es - cape, — with and that's for sure.
brains are on fire — with the feel - ing to kill, and it

look - ing for you — to start up a fight.
 This is the end; — we won't take an - y - more.
 won't go a - way — un - til our dreams are ful - filled.

There's an e - vil feel - ing in our brains, — but it's
 Say good - bye to the world you live in.
 There is on - ly one thing on our minds. — Don't try

noth - ing new. You know it drives us in - sane. —
 You've al - ways been tak - ing, but now you're giv - ing. }
 run - ning a - way 'cause you're the one we will find. — }

C5
3fr. N.C.

C5 3fr. D5 5fr. C5 3fr.

C5 3fr. D5 5fr. C5 3fr.

N.C.

Run - ning.

On our way.

Hid - ing.

You will pay.

N.C.

C5 3fr. D5 5fr. C5 3fr.

1.
N.C.

Dy - ing

one thou - sand deaths.

G5
3fr.

2.
N.C.

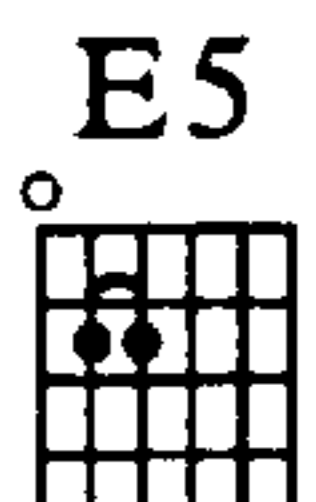

Search - ing.

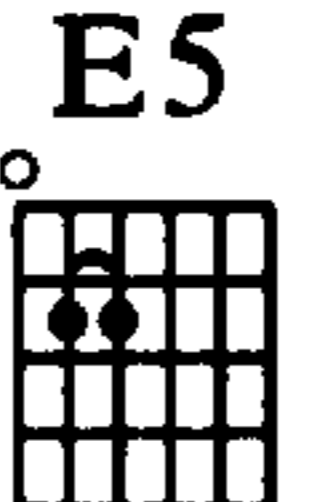

F#5

F5

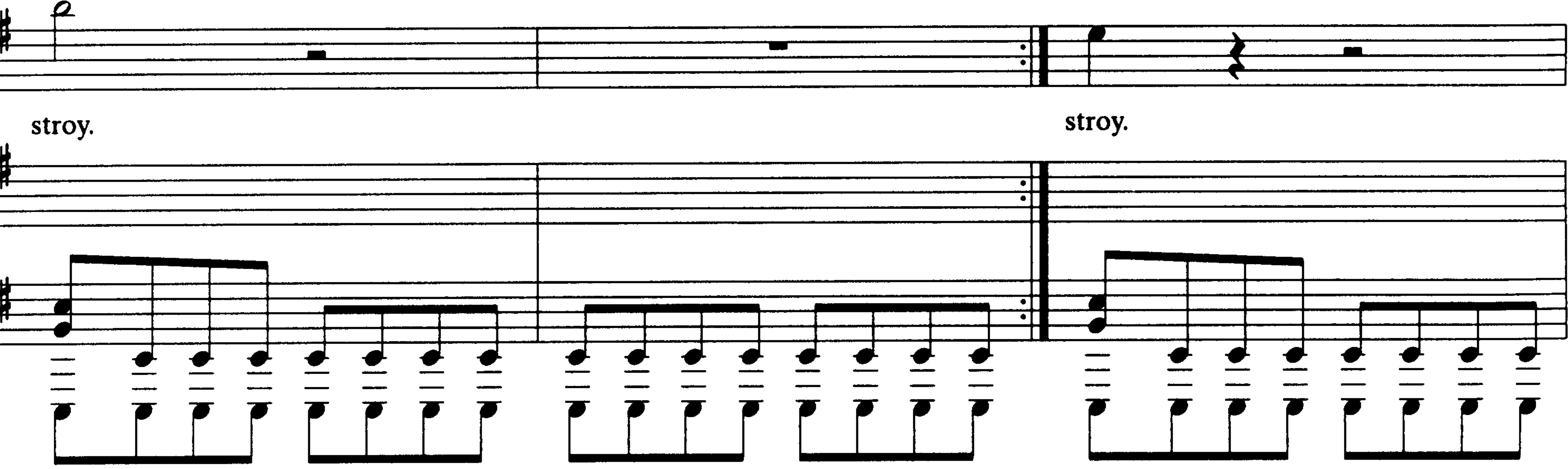
1.
E5
N.C.

Seek and de - stroy.

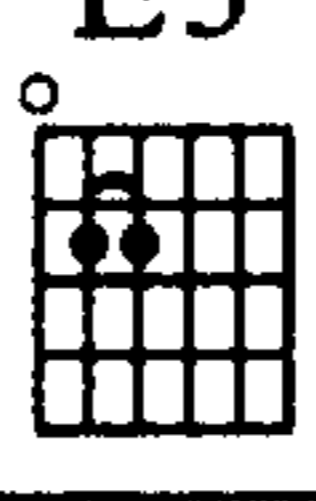

2. E5 N.C.  N.C. 

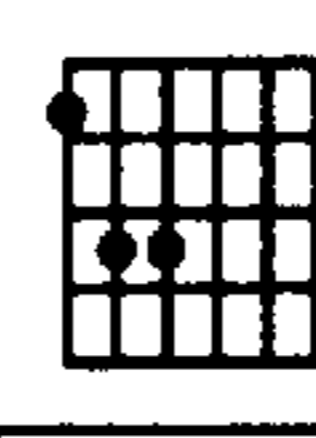
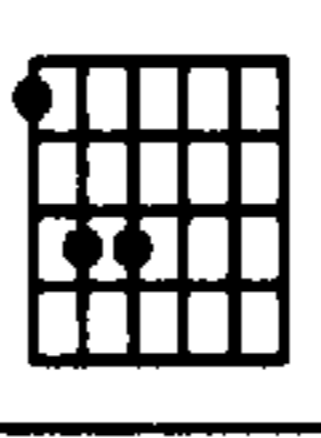
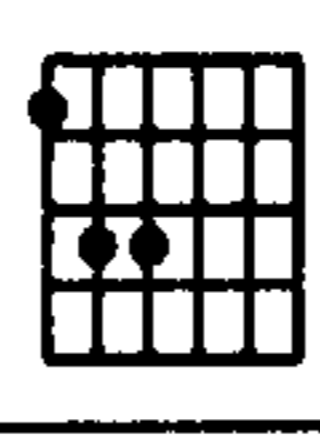
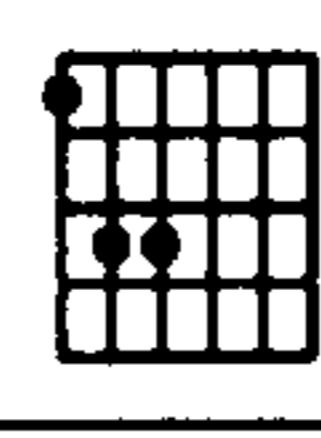

3. E5 N.C.  N.C. 

stroy. stroy.

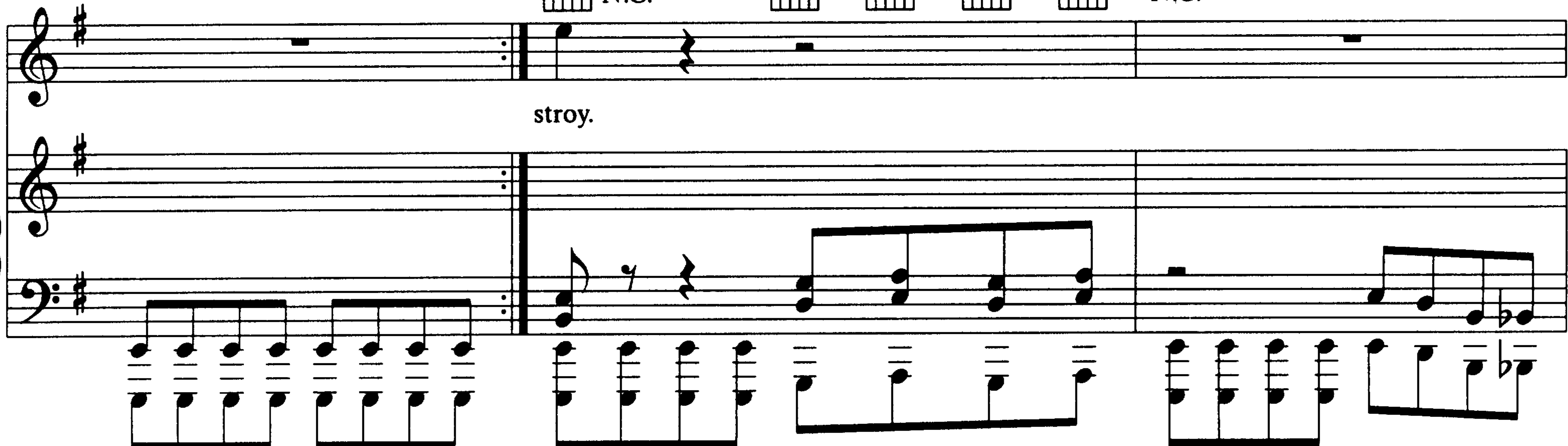


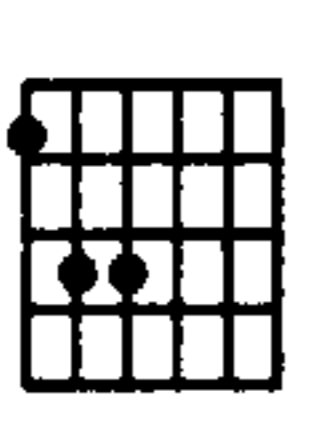


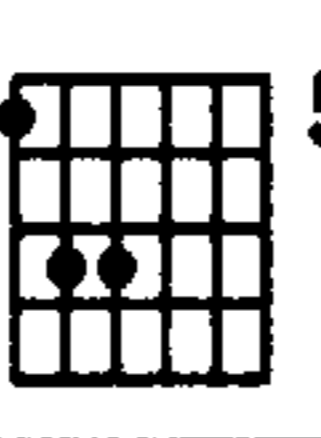

4. 2nd time to Coda I;
3rd time to Coda II


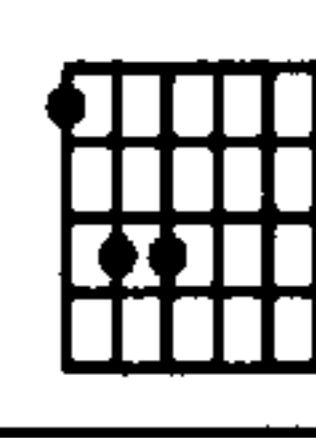
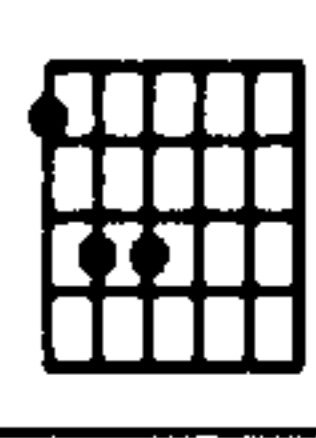
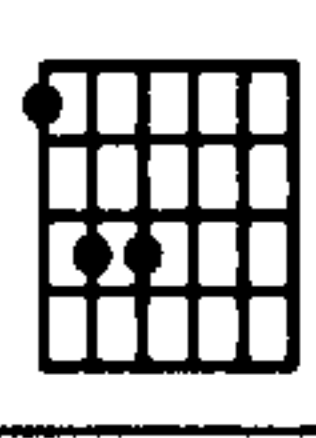
E5 N.C.  N.C. 

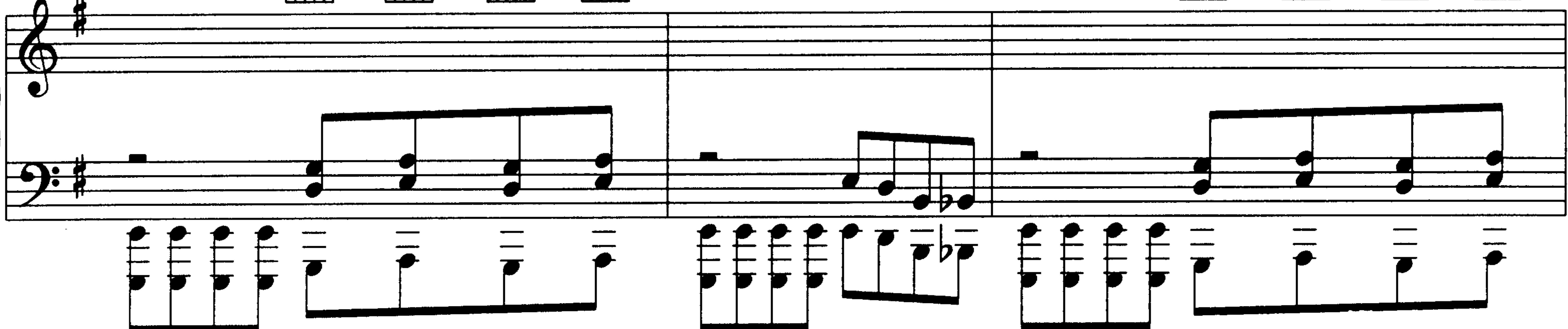
G5 3fr.  A5 5fr.  G5 3fr.  A5 5fr.  N.C. 

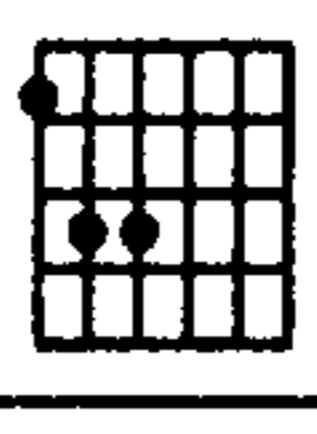
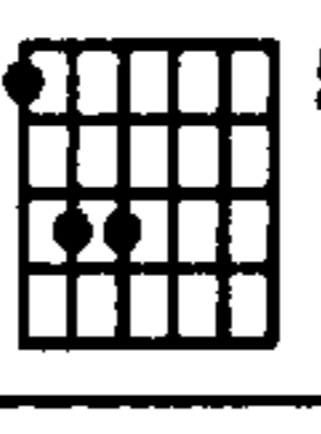
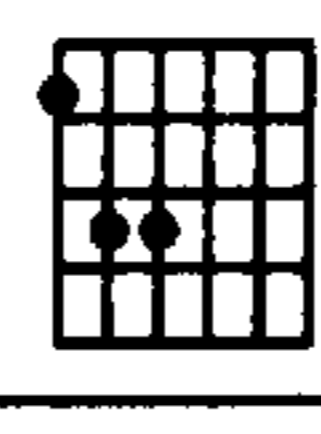
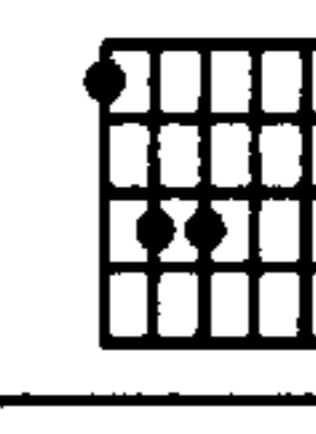
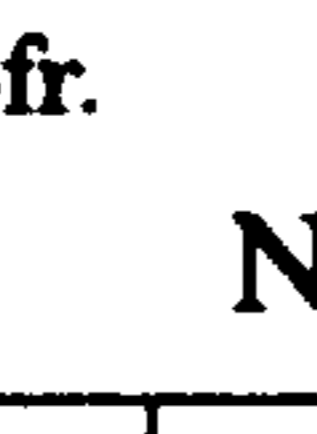
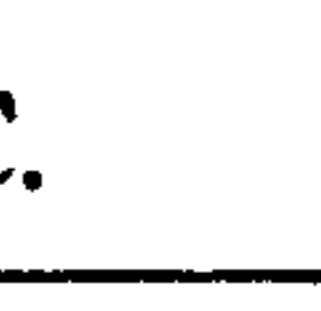
stroy.




G5 3fr.  A5 5fr.  G5 3fr.  A5 5fr.  N.C. 


G5 3fr.  A5 5fr.  G5 3fr.  A5 5fr. 

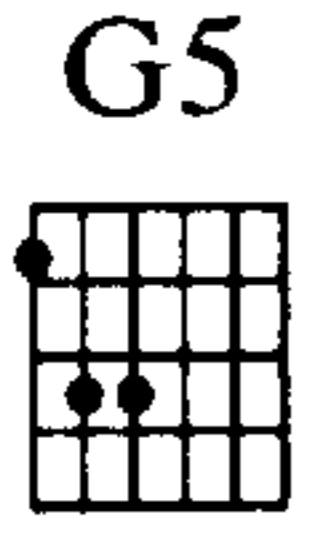


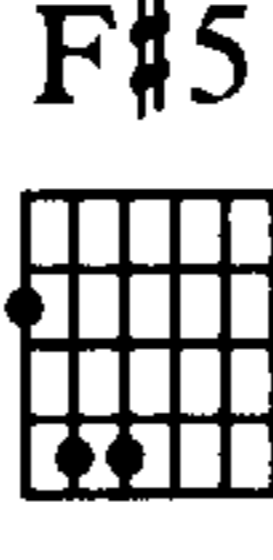
N.C.  G5 3fr.  A5 5fr.  G5 3fr.  A5 5fr.  N.C. 

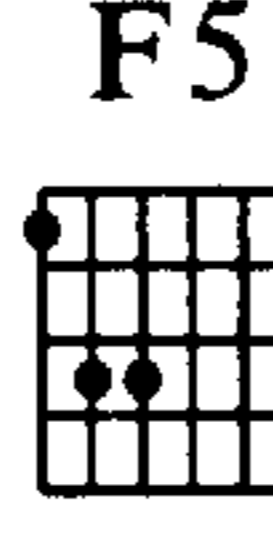
D.S. al Coda I 

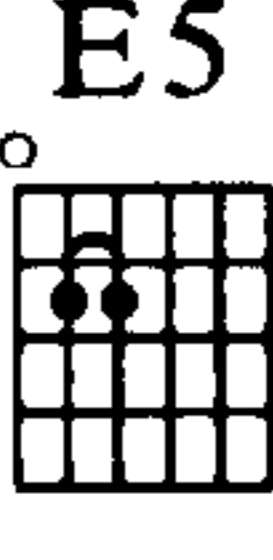
2. There is



Coda I  3fr.



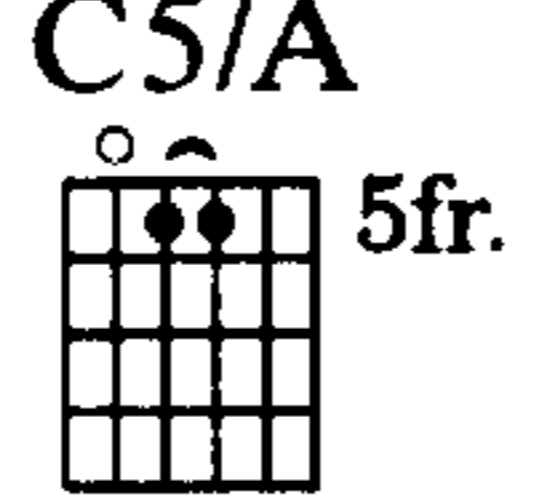




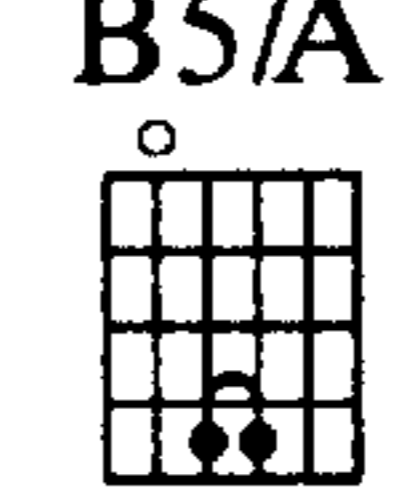
Search - ing. _____ Seek and de - stroy.




Faster
N.C.

 5fr.

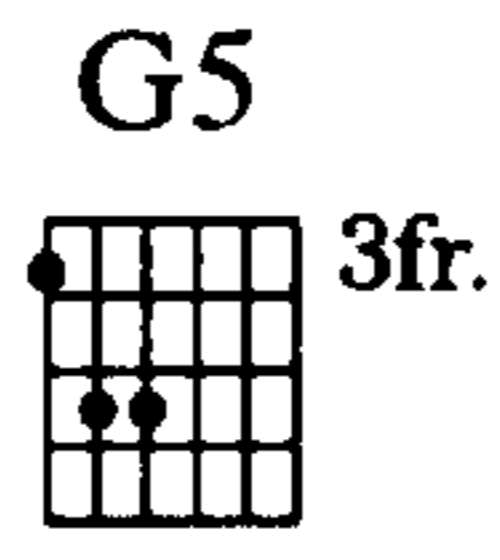
N.C.

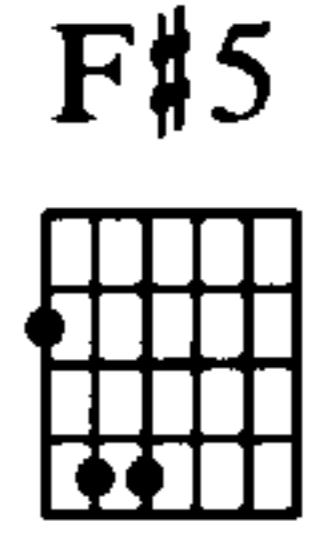


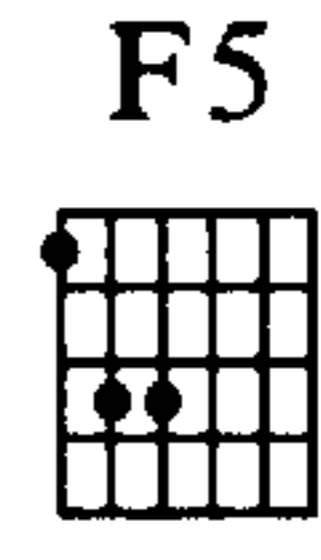
N.C.

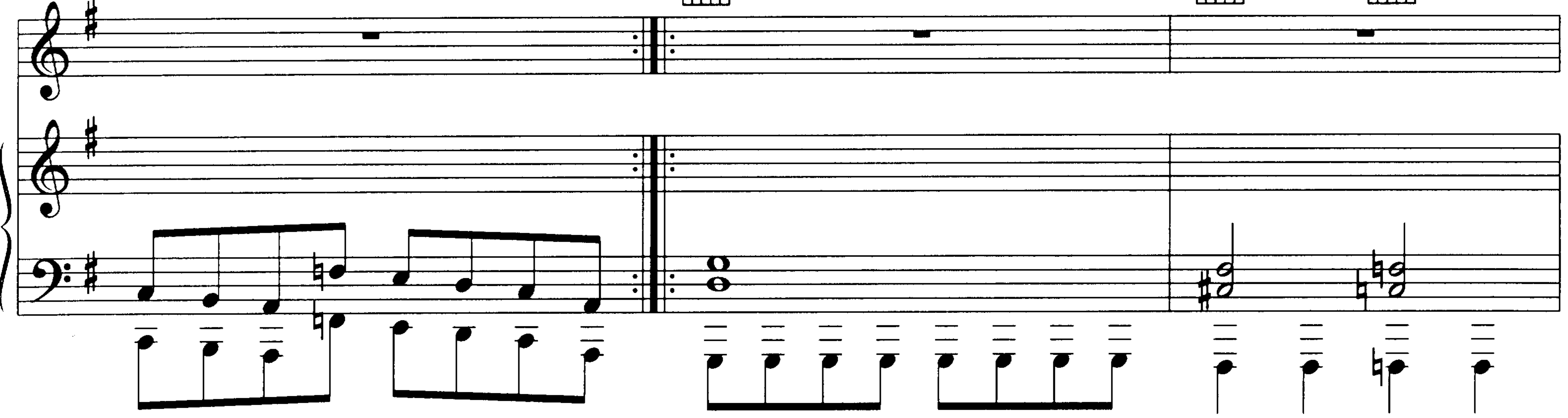


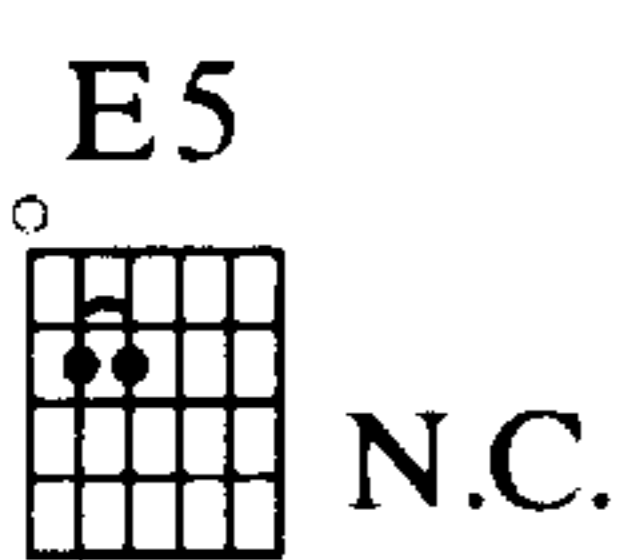
Play 4 times

 3fr.

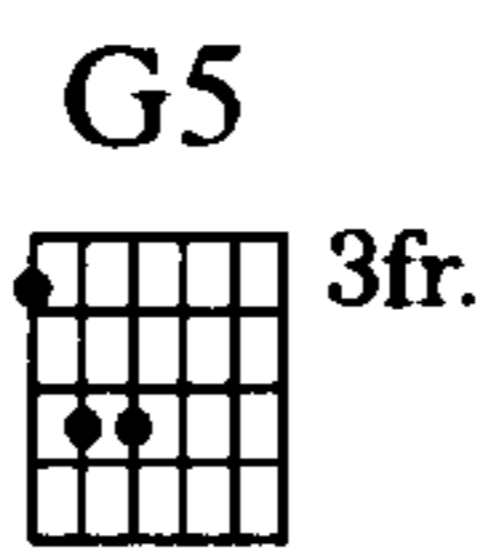


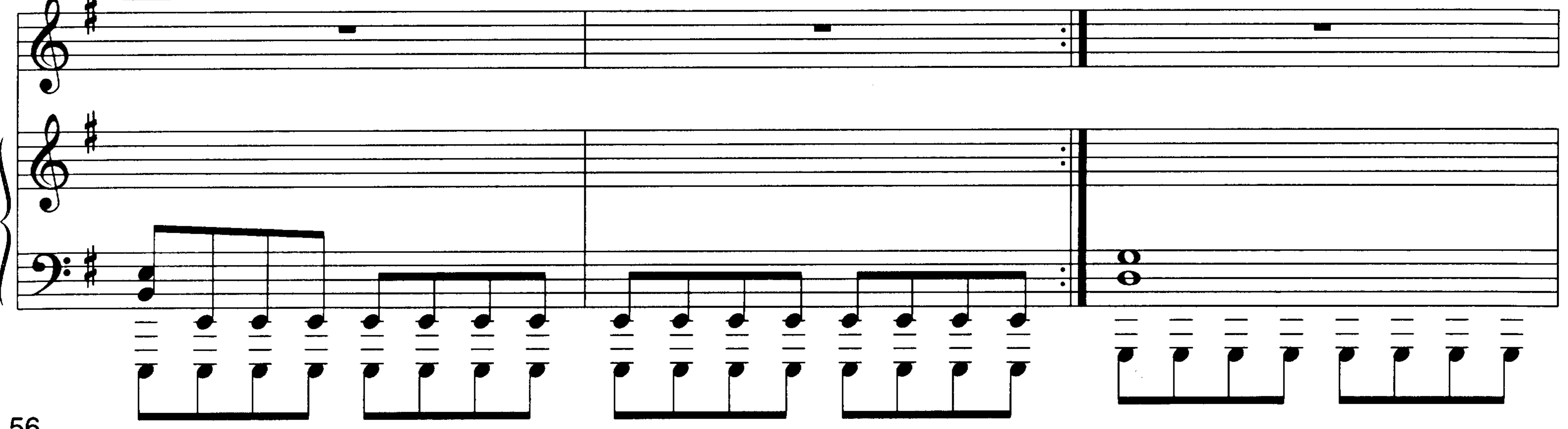




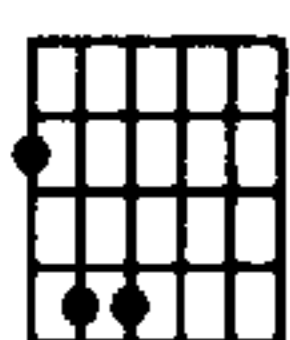
 N.C.

Play 3 times

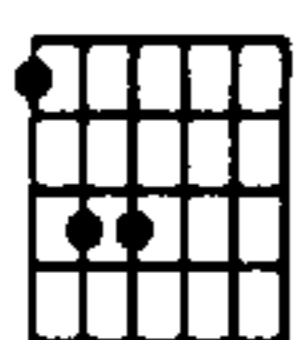
 3fr.



F#5

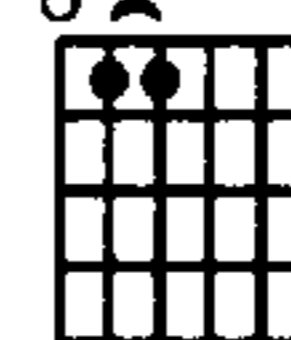


F5



N.C.

G5/E

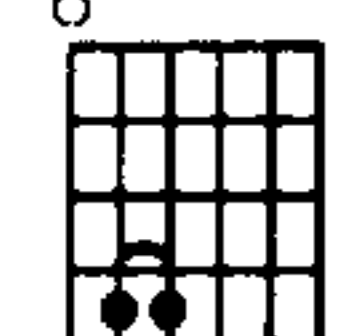


5fr.

N.C.

First system of musical notation. Treble clef staff is empty. Bass clef staff contains notes: F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Chord diagrams are shown below the bass staff: F#5, F5, and G5/E (5fr.).

F#5/E



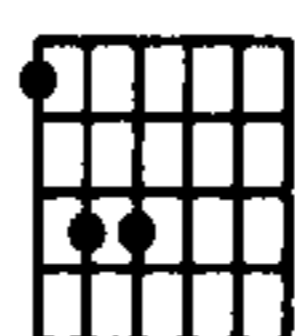
N.C.

1.2.3.

4.

Second system of musical notation. Treble clef staff contains notes: F#4, G4, A4, B4, C5. Bass clef staff contains notes: F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Chord diagrams are shown below the bass staff: F#5/E and N.C.

A5



5fr.

Tempo I

N.C.

Third system of musical notation. Treble clef staff contains notes: F#4, G4, A4, B4, C5. Bass clef staff contains notes: F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Chord diagrams are shown below the bass staff: A5 (5fr.) and N.C.

1.2.3.

Fourth system of musical notation. Treble clef staff contains notes: F#4, G4, A4, B4, C5. Bass clef staff contains notes: F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

4.

Fifth system of musical notation. Treble clef staff contains notes: F#4, G4, A4, B4, C5. Bass clef staff contains notes: F#2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

N.C.

G5 3fr. A5 5fr. G5 3fr. A5 5fr.

N.C.

G5 3fr. A5 5fr. G5 3fr. A5 5fr.

1.

N.C.

2.

N.C.

D.S. al Coda II



3. Our

Coda II

G5 3fr.

F#5

F5

E5 N.C.

Search - ing.

Seek and de - stroy,

G5 10fr.

F#5 9fr.

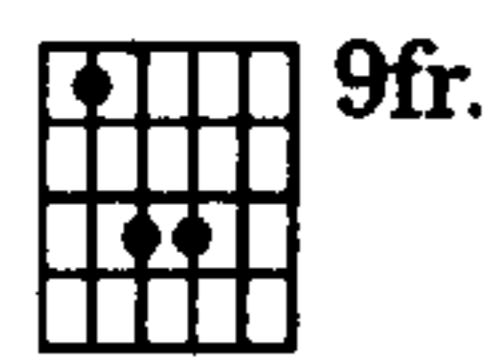
F5 8fr.

E5 7fr.

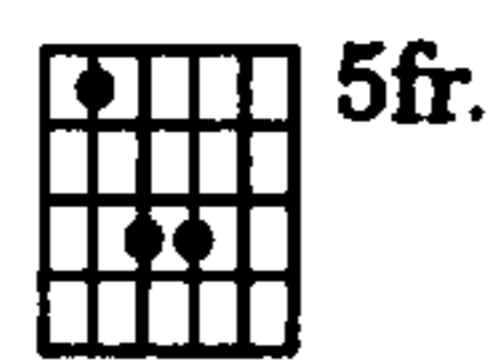
G5 10fr.

ha ha ha ha.

F#5

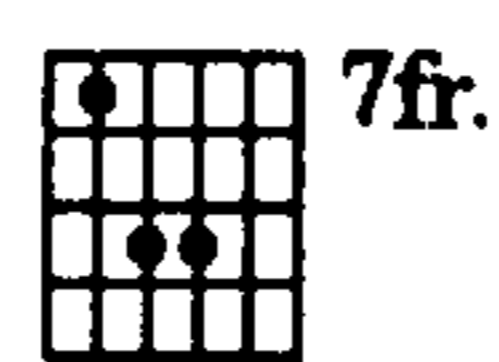


D5

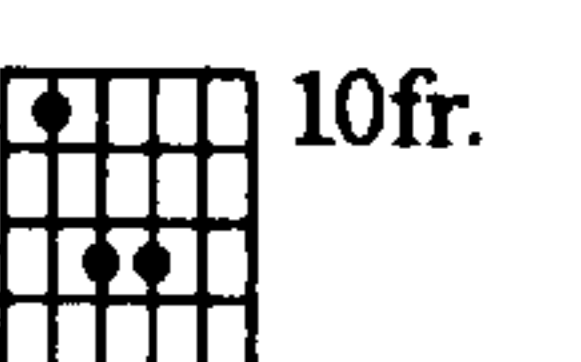


1.2.3.

E5

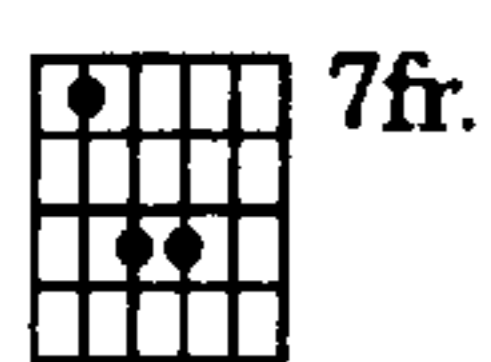


G5



First system of musical notation with treble and bass staves, including guitar chord diagrams for F#5, D5, E5, and G5.

4. E5



E5



G5

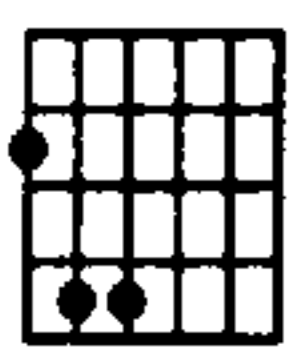


N.C.

Second system of musical notation, including a double bar line and guitar chord diagrams for E5 and G5.

1.-7.

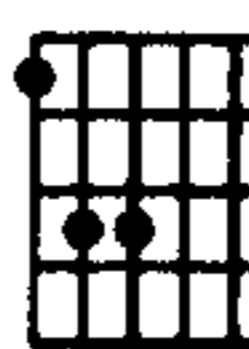
F#5



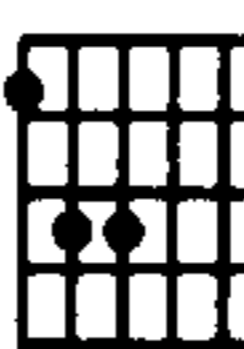
G5



A5

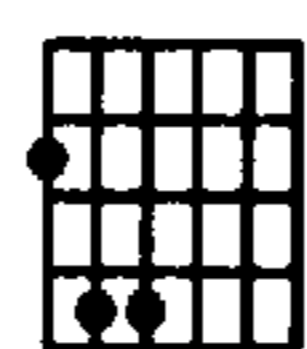


G5



8.

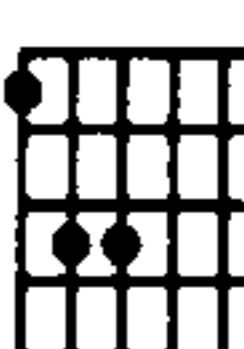
F#5



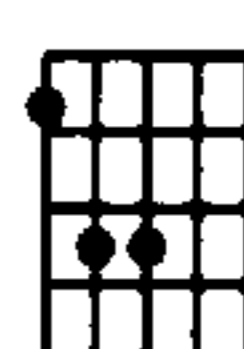
G5



A5



G5

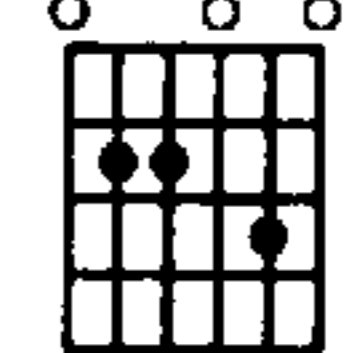


Third system of musical notation, including a double bar line and guitar chord diagrams for F#5, G5, A5, and G5.

N.C.

Fourth system of musical notation, including a double bar line and guitar chord diagrams for F#5, G5, A5, and G5.

Em7



Fifth system of musical notation, including a double bar line and guitar chord diagrams for F#5, G5, A5, and G5.

THE THING THAT SHOULD NOT BE

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

Moderately

The musical score is presented in four systems, each with a guitar chord diagram above the staff and piano accompaniment below. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various guitar techniques such as natural harmonics (N.C.), natural notes (N.C.), and fretted notes (2fr., 3fr., 4fr., 5fr., 7fr.).

System 1: Chord diagrams for E5 and F#5 are shown above the staff. The piano accompaniment begins with a *mf* dynamic. The guitar part features a natural harmonic on the 7th fret of the 4th string.

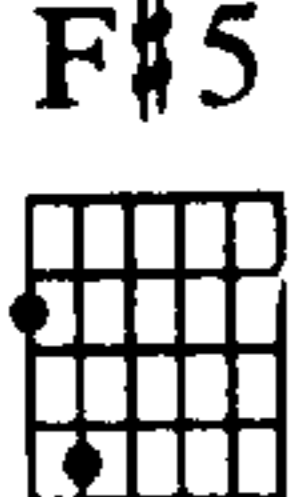
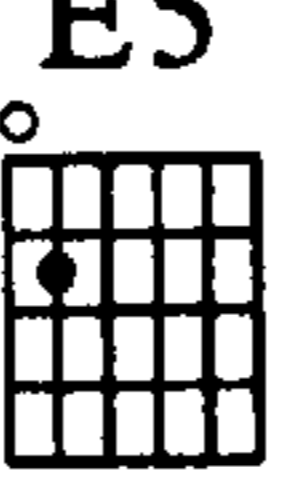
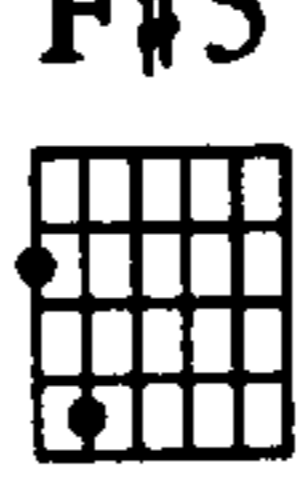
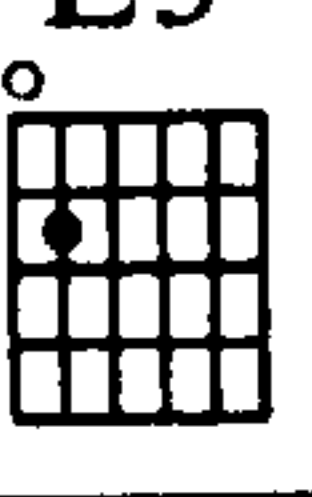
System 2: Chord diagrams for F#(#5) 2fr., E5, F#5, F#(b5), F#5, and F#(#5) 2fr. are shown. The piano accompaniment continues with a *f* dynamic. The guitar part includes a natural harmonic on the 2nd fret of the 4th string.


System 3: Chord diagrams for C5 3fr., C#5 4fr., D5 5fr., and N.C. are shown. The piano accompaniment continues. The guitar part includes a natural harmonic on the 3rd fret of the 4th string.

System 4: Chord diagrams for C5 3fr., C#5 4fr., D5 5fr., Bm7 7fr., Gm7 3fr., G#m7 4fr., and Fm7 are shown. The piano accompaniment continues. The guitar part includes a natural harmonic on the 3rd fret of the 4th string.

*Recorded a whole step lower.

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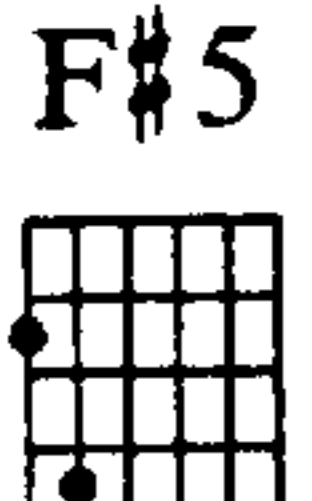

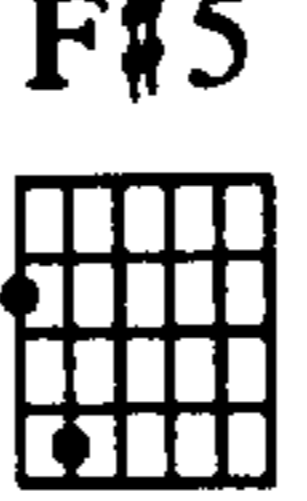
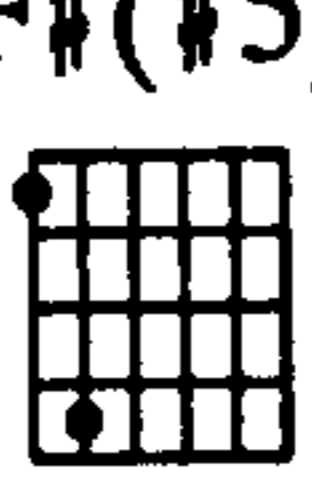
F#5  E5  F#5  E5 



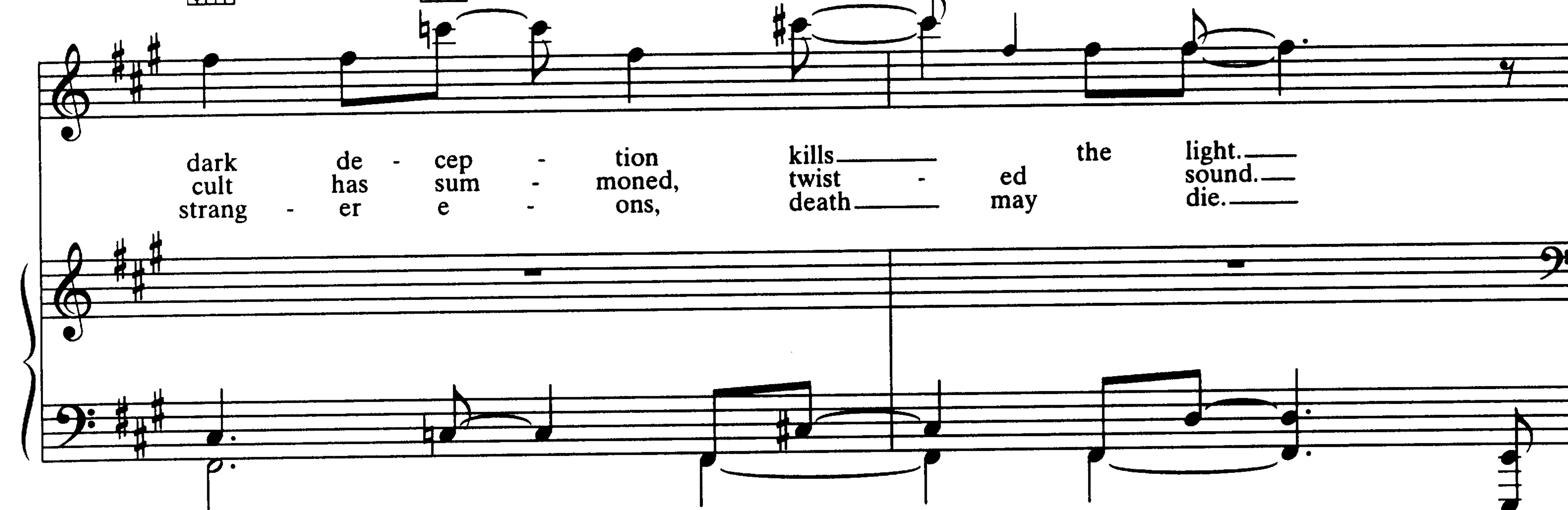
F#5  E5 

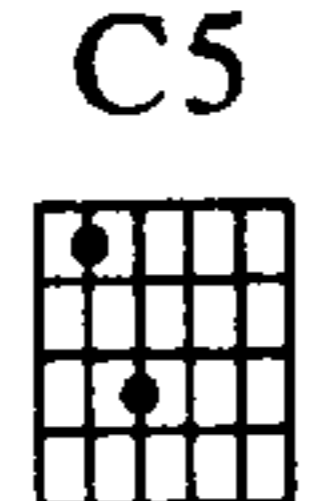
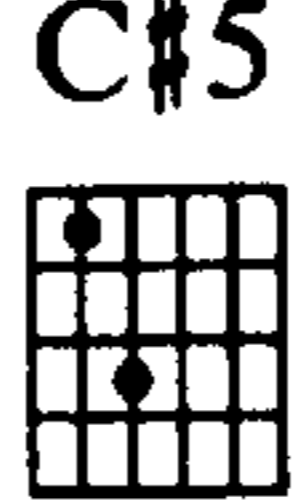

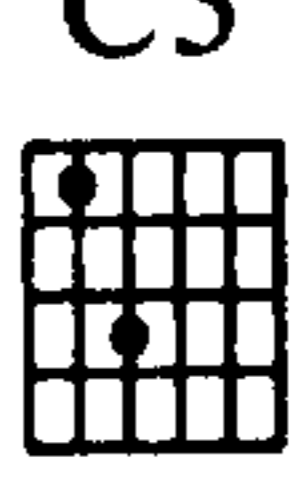

Mes - sen - ger of fear in sight,
 Crawl - ing dead cha - os un - der ground,
 Not dead which e - ter - nal lie,




F#5  F#(b5)  F#5  F#(#5)  2fr. N.C.

dark de - cep - tion kills the light.
 cult has sum - moned, twist - ed may sound.
 strang - er e - ons, death - ed may die.



C5  3fr. N.C. C#5  4fr. N.C. D5  5fr. N.C. C5  3fr. N.C. C#5  4fr.



N.C. D5 5fr. E5 F#5 E5

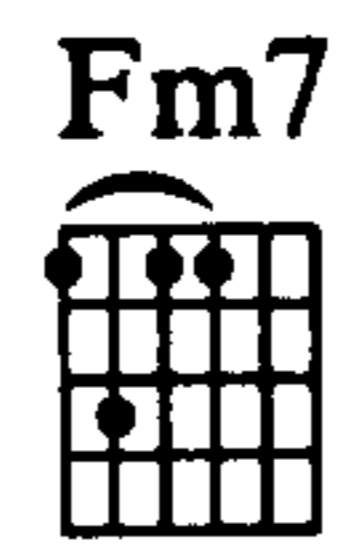
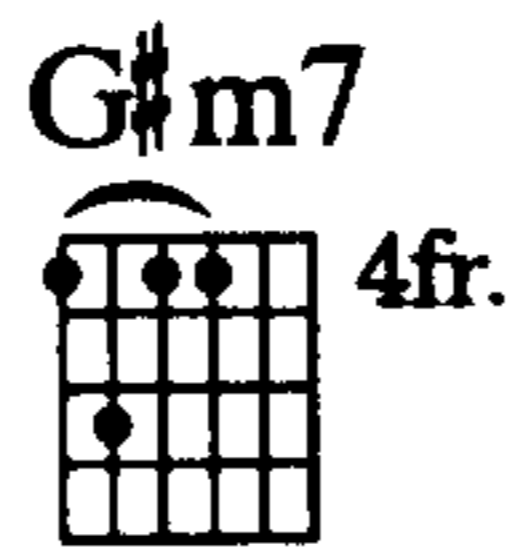
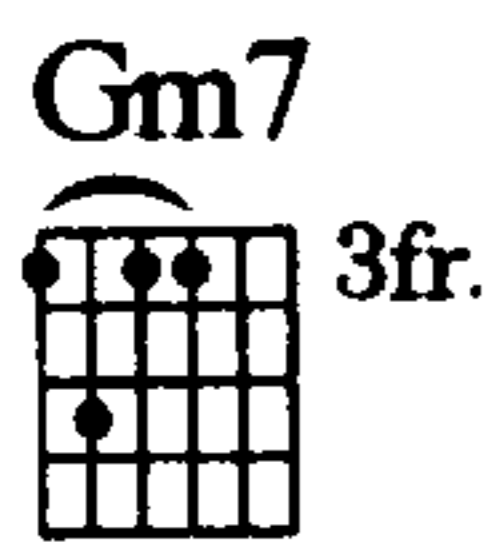
Hy - brid chil - dren watch the sea,
 Out from ru - ins once pos - sessed,
 Drain you of your san - i - ty,

F#5 F#(b5) F#5 F#(#5) 2fr. N.C.

pray fall - en for Fa - ther, roam - ing free.
 face the cit - y, that should - ing death.
 be. } not be. }

C5 3fr. N.C. C#5 4fr. N.C. D5 5fr. N.C. Bm7 7fr.

Fear - less wretch,

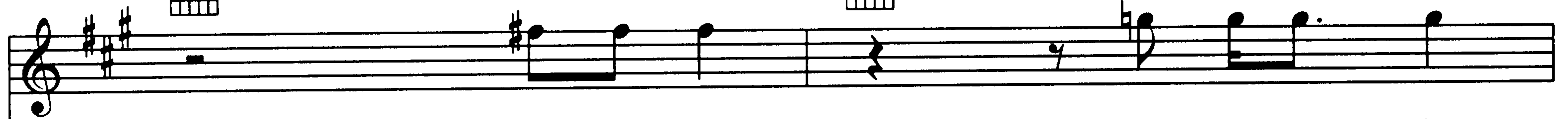
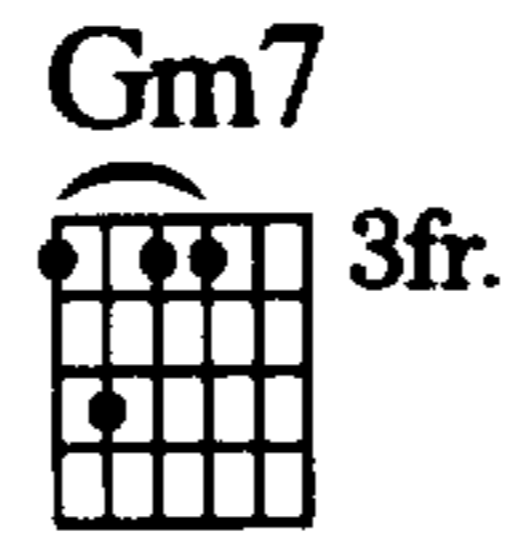
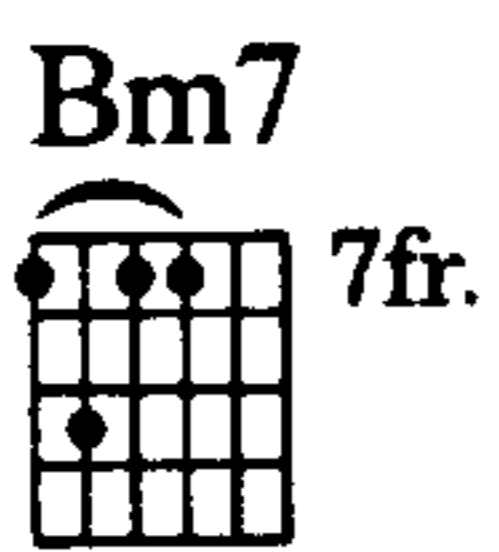


in - san - i - ty.

He watch - es,

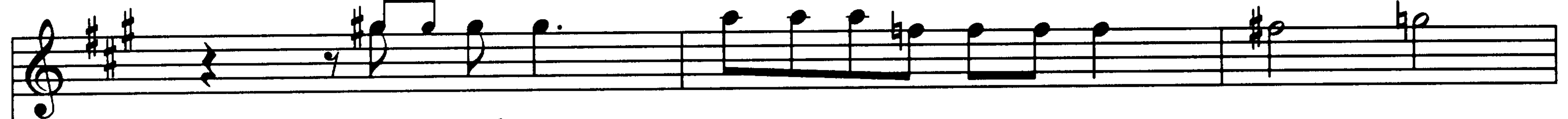
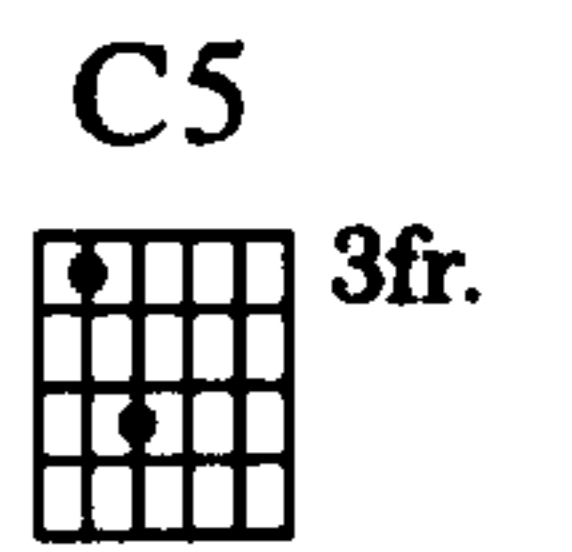
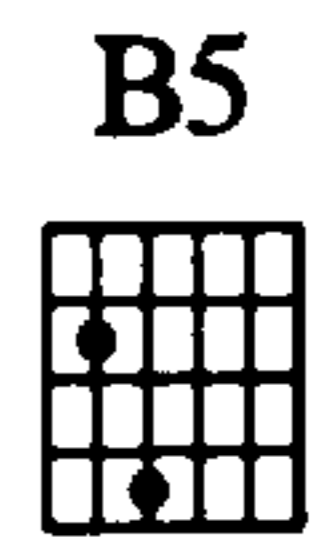
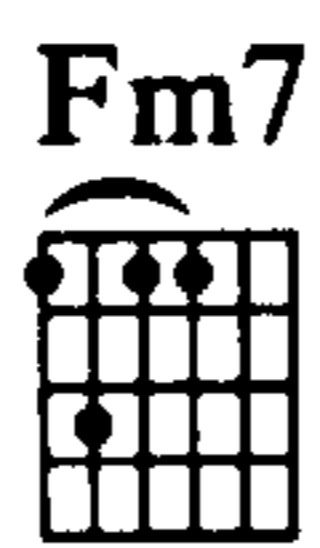
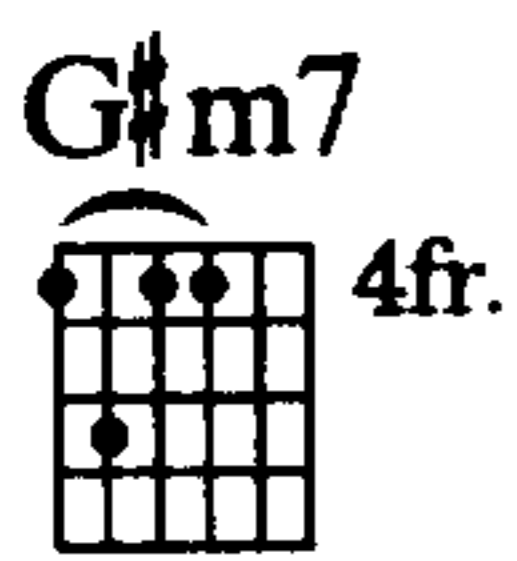
lurk - ing

be - neath the sea.



{ 1.3. Great Old One,
2. Time - less sleep

for - bid - den site.
has been up - set.



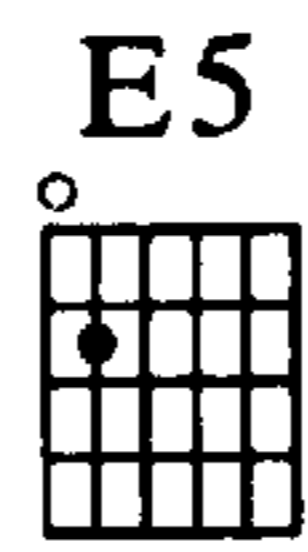
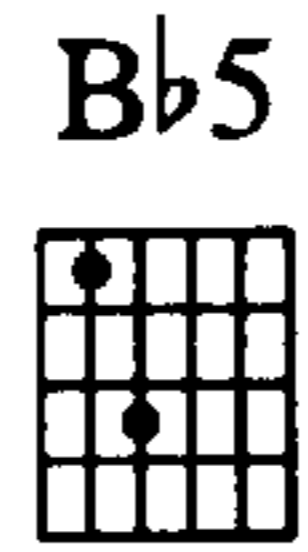
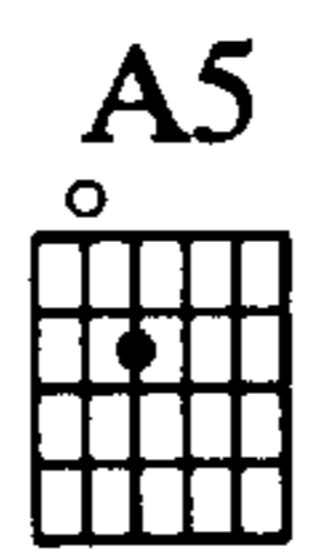
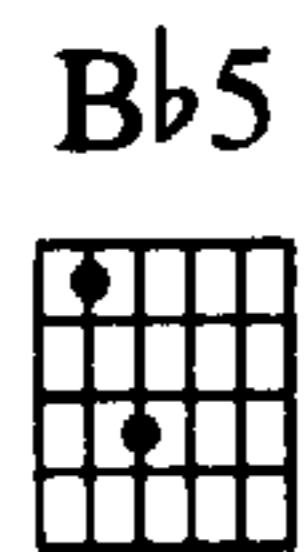
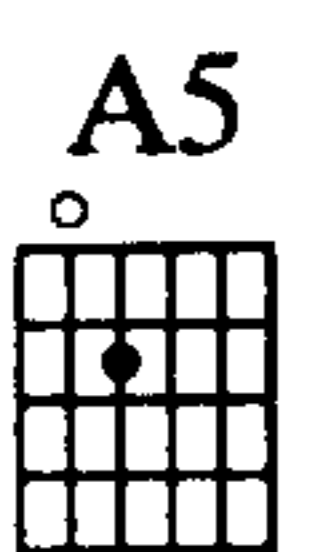
He search - es. }
He a - wak - ens. }

Hunt - er of the shad - ows is

ris - ing,



R.H.



A5 Bb5 A5 B5 C5 3fr. A5 Bb5 A5 Bb5 E5

im - mor - tal.

A5 Bb5 A5 B5 C5 3fr. To Coda

In mad - ness

1. F5 B5 C5 C#5 D5

you dwell.

C5 3fr. C#5 4fr. D5 5fr. C5 3fr. C#5 4fr.

D5 5fr. C5 3fr. C#5 4fr. D5 5fr. E5

N.C. N.C. N.C. N.C.

This system shows a sequence of guitar chords: D5 (5th fret), C5 (3rd fret), C#5 (4th fret), D5 (5th fret), and E5. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

2.

F5 B5 A5 Bb5 A5 Bb5 E5

you dwell.

This system includes the lyrics "you dwell." and a second ending marked "2.". The guitar chords are F5, B5, A5, Bb5, A5, Bb5, and E5. The piano accompaniment features a melodic line in the right hand and chords in the left hand.

A5 Bb5 A5 B5 N.C.

Play 4 times

This system features a piano accompaniment pattern that is repeated four times. The guitar chords are A5, Bb5, A5, B5, and N.C. (Natural Chord). The piano accompaniment has a rhythmic pattern in the left hand and a melodic line in the right hand.

B5 N.C. B5 C5 3fr. B5 N.C.

In

This system includes the word "In" and guitar chords B5, N.C., B5, C5 (3rd fret), and B5, N.C. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

B5

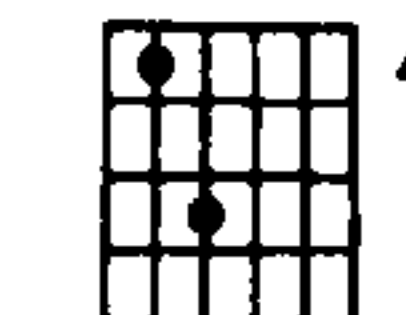
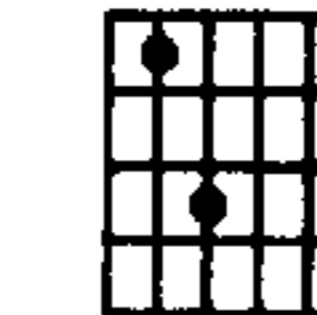
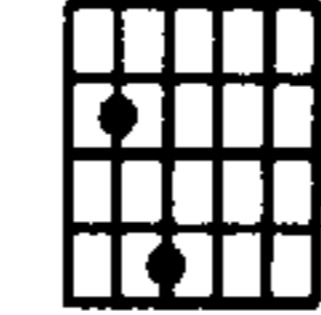
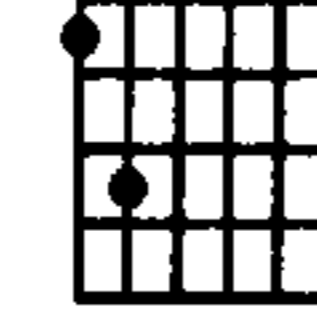
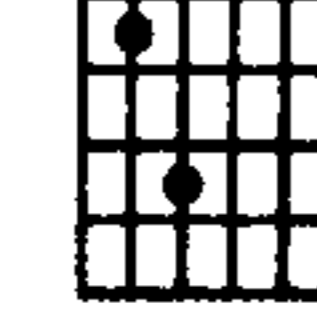
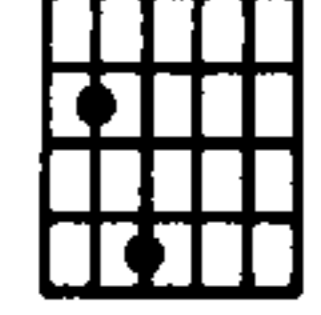
C5

F5

B5

C5

C#5



N.C.

N.C.

mad - ness you dwell.

D.S. al Coda

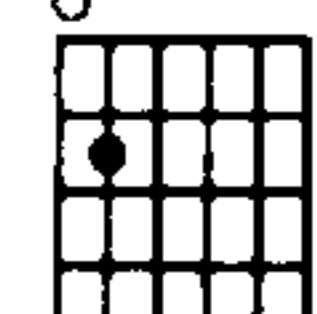
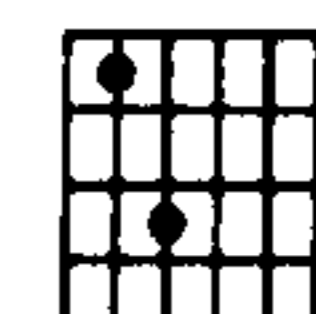
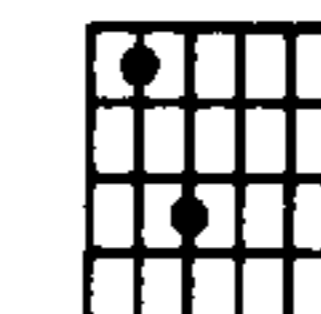
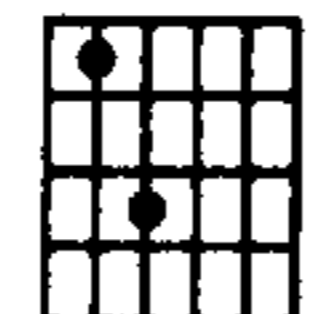
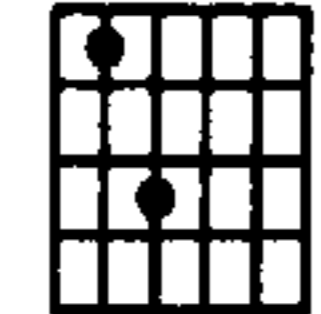
D5

C5

C#5

D5

E5



N.C.

N.C.

N.C.

N.C.

N.C.

Coda

F5

B5

N.C.

you dwell.

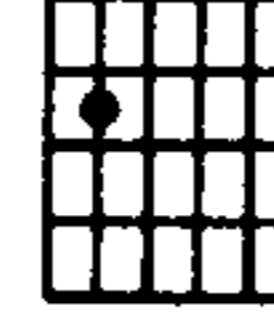
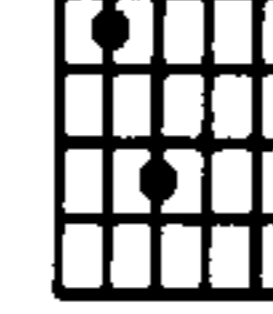
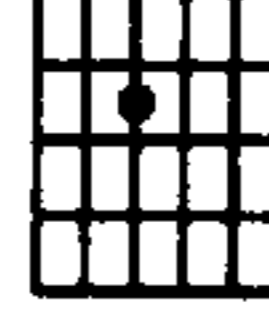
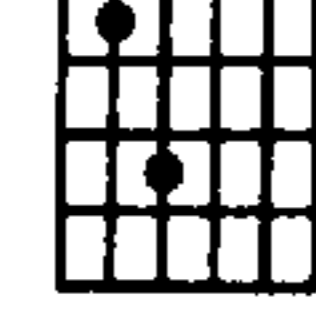
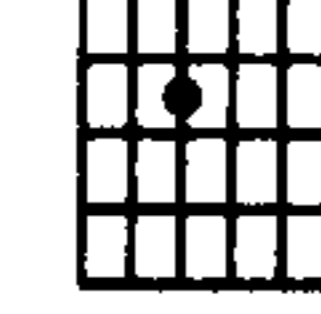
A5

Bb5

A5

Bb5

E5

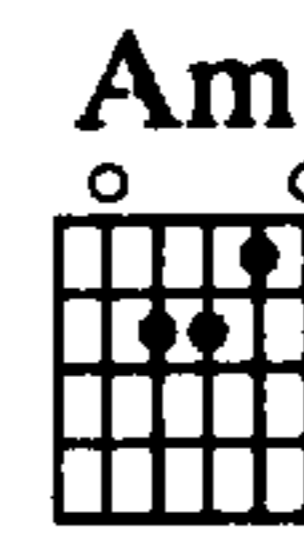
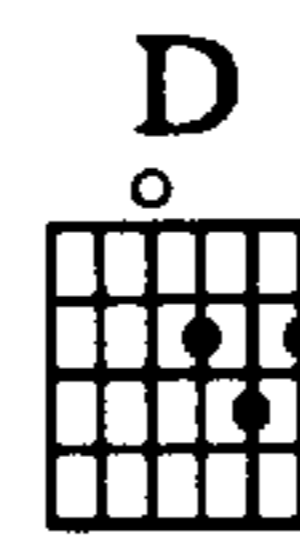
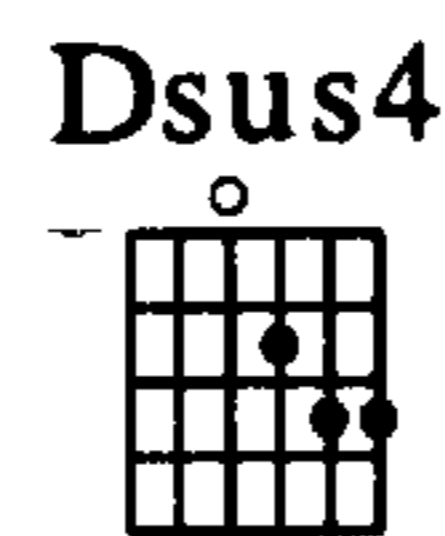
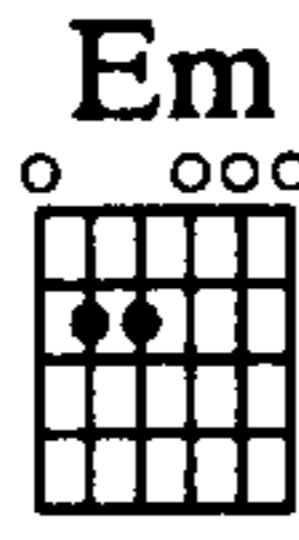
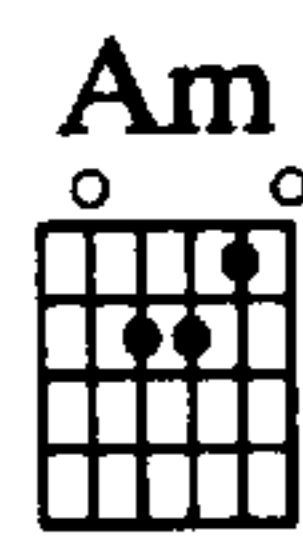
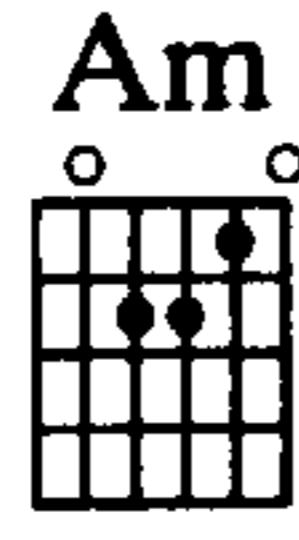
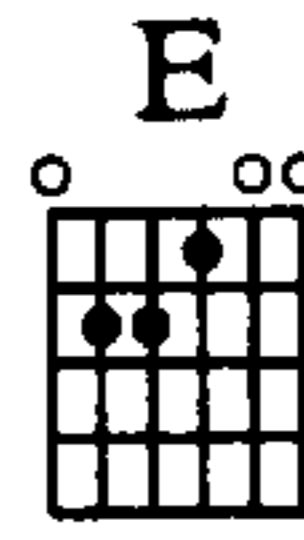
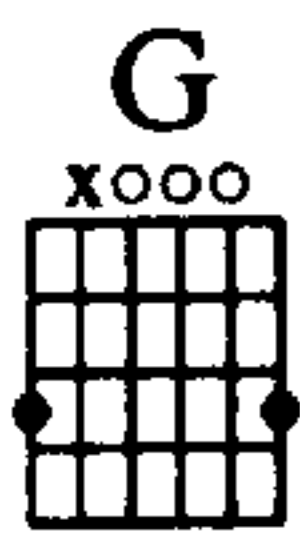
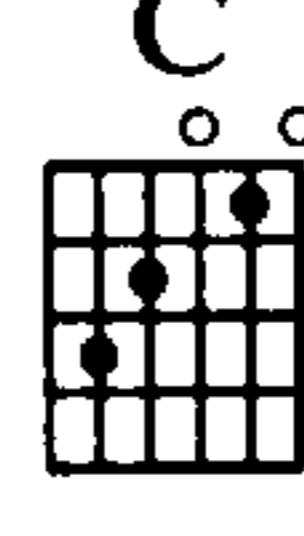
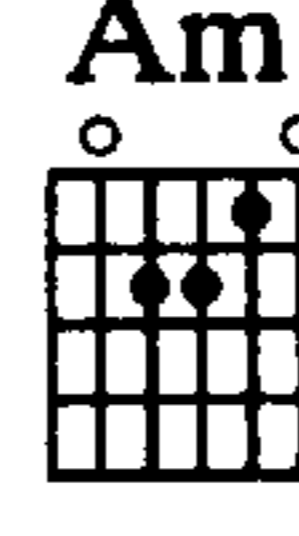
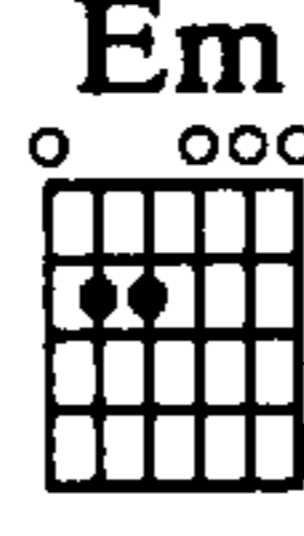
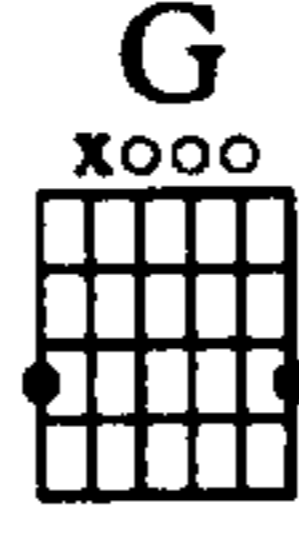
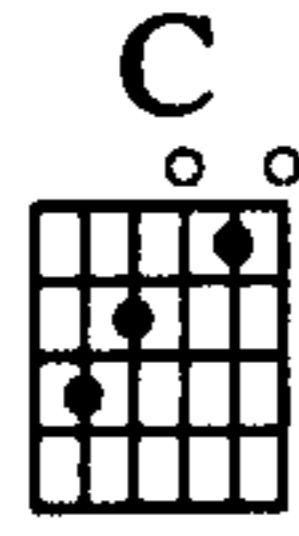
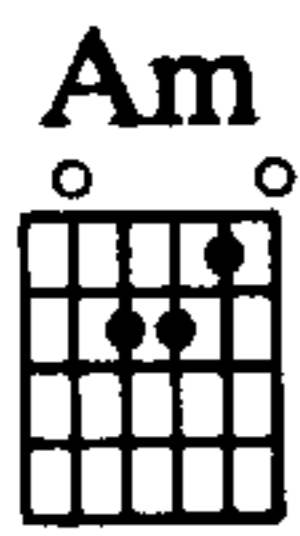
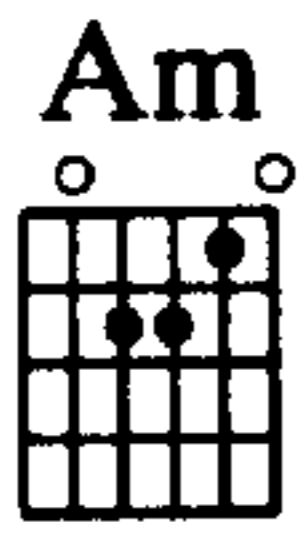


Repeat and fade

THE UNFORGIVEN

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

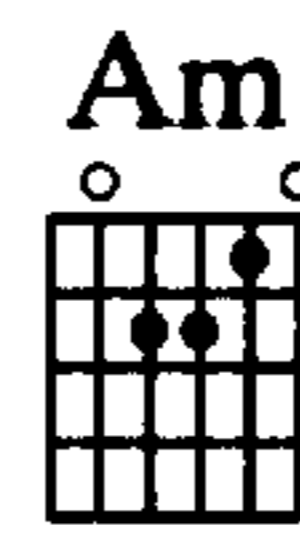
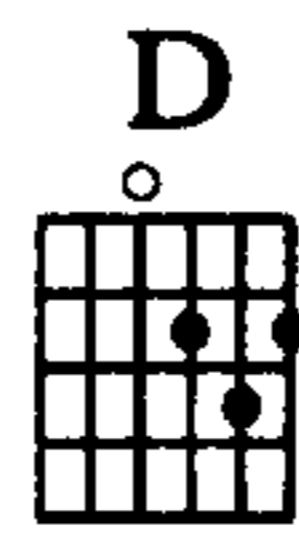
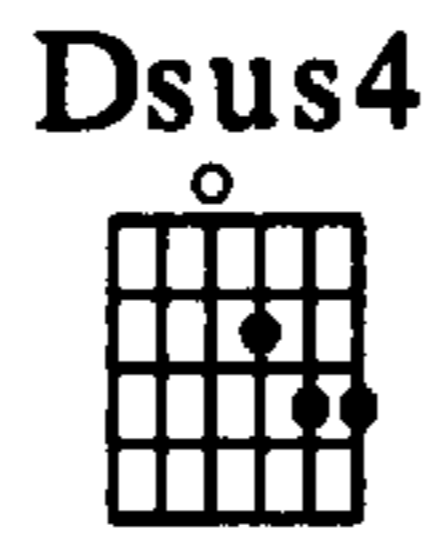
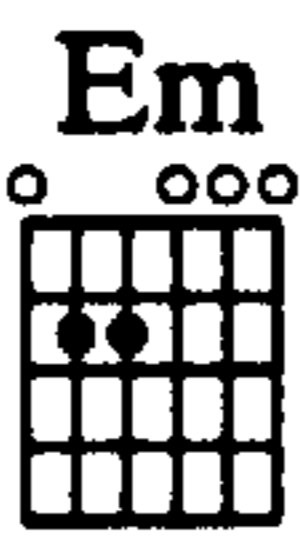
Slowly



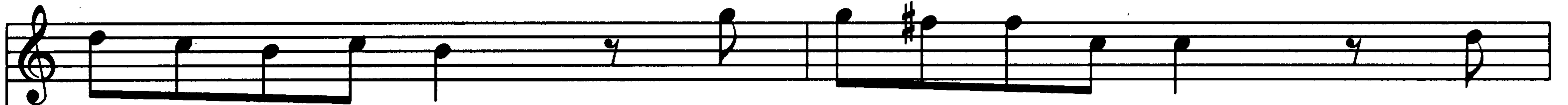
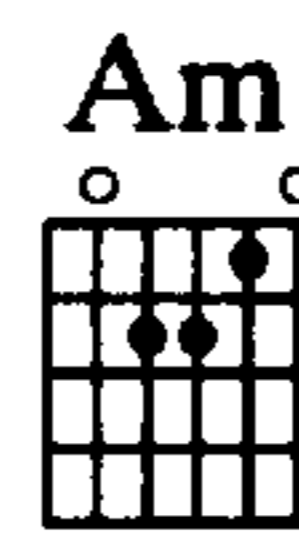
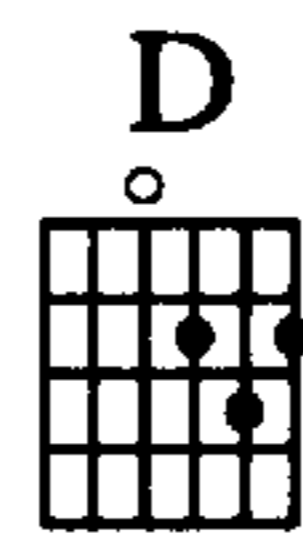
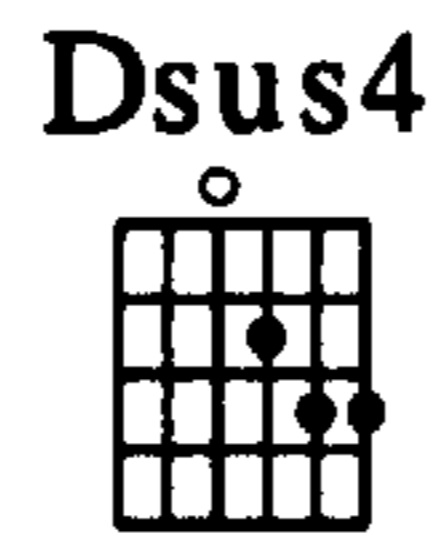
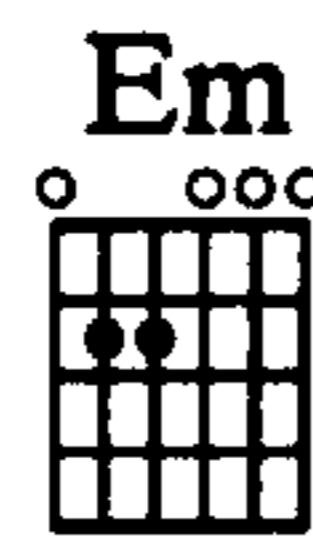
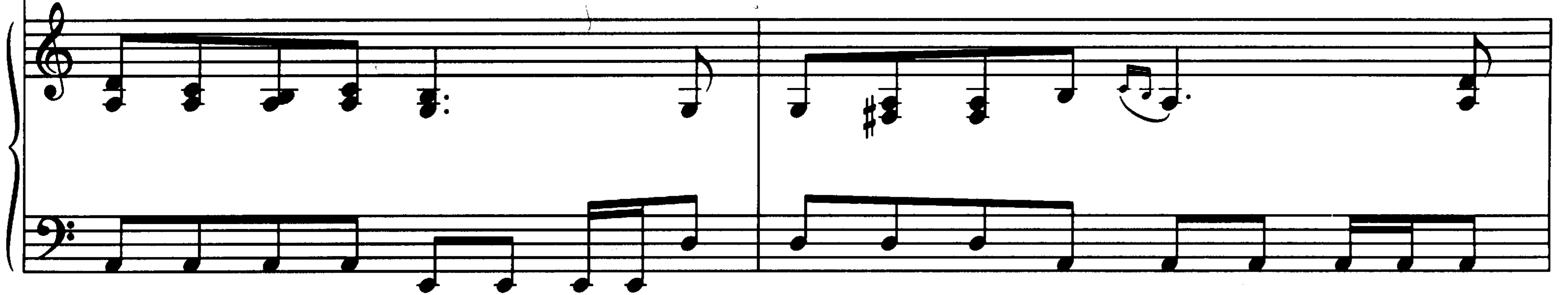
New blood joins this earth,
ded - i - cate their lives

and to quick - ly he's sub - dued.
run - ning all of his.

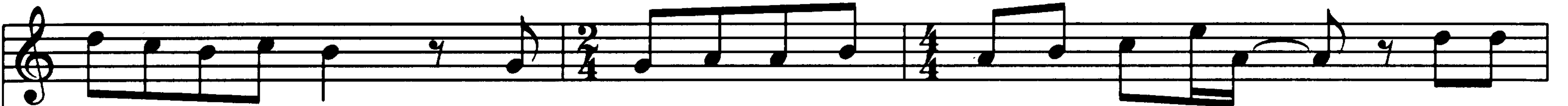
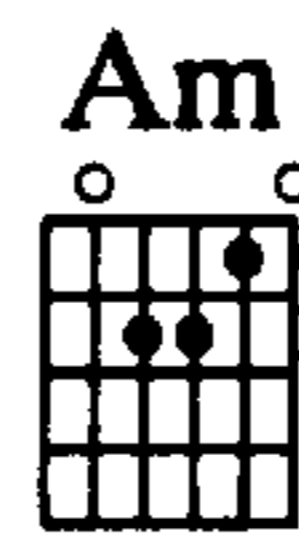
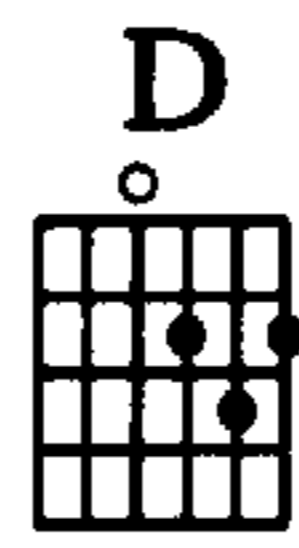
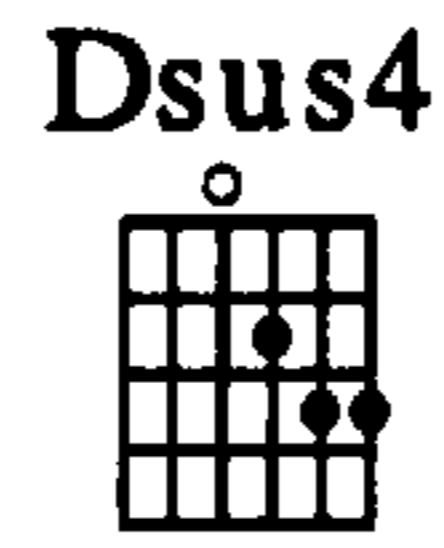
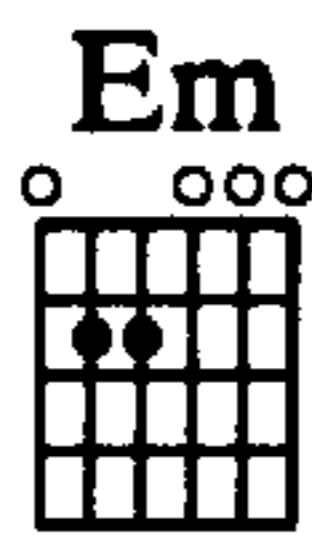
Through
He



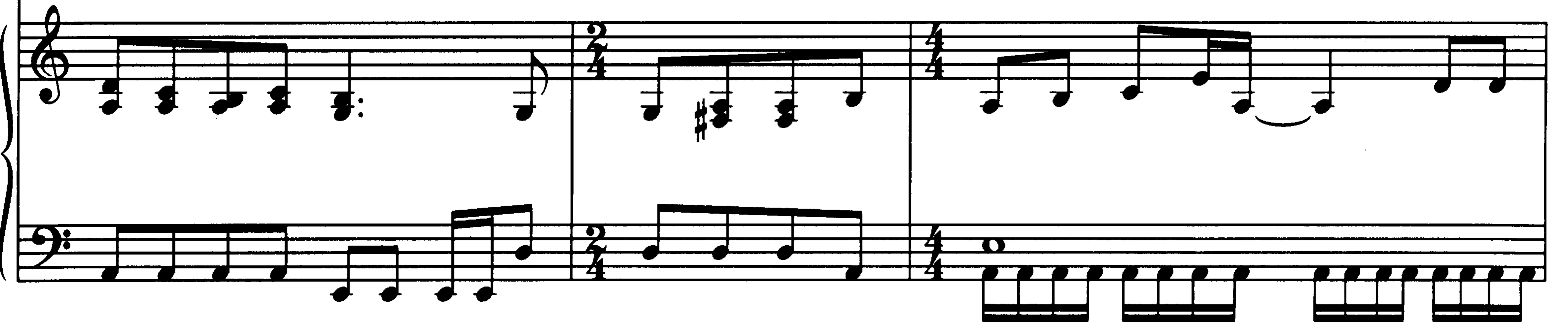
con - stant pain (dis - grace, the young boy learns their rules. With
 tries to please them all, this bit - ter man he is. Through -

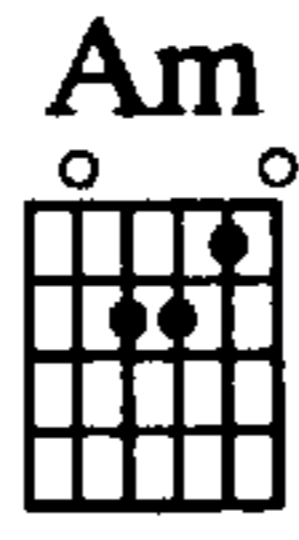
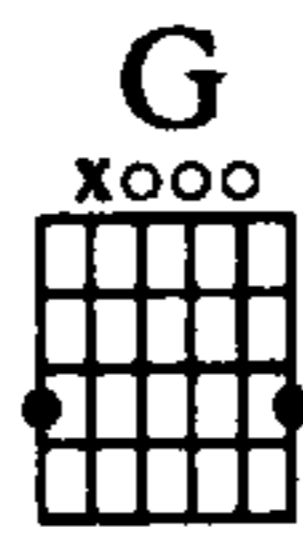
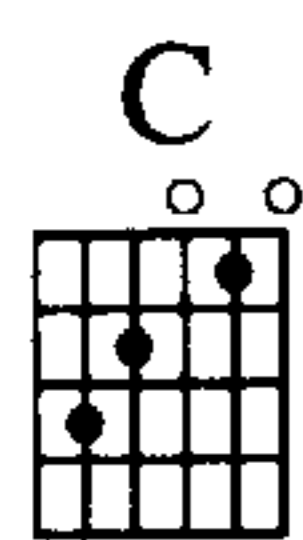


time the child draws in this whip - ping boy done wrong. De -
 out his life the same, he's bat - tled con - stant - ly. This

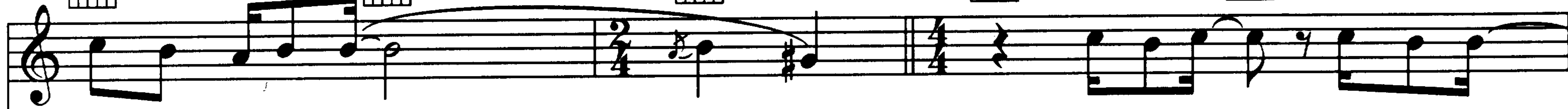
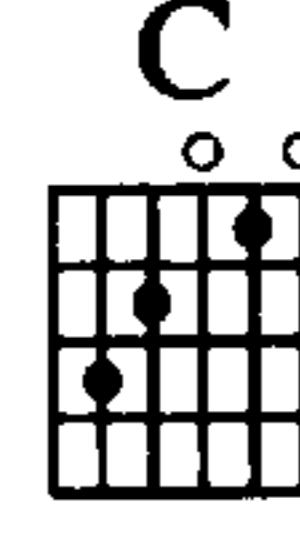
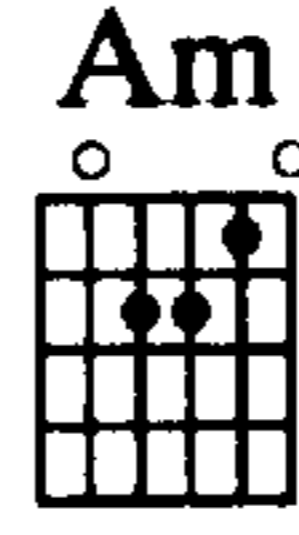
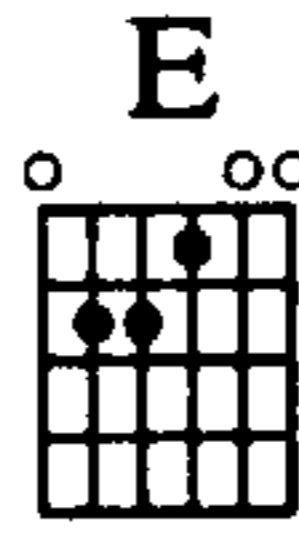
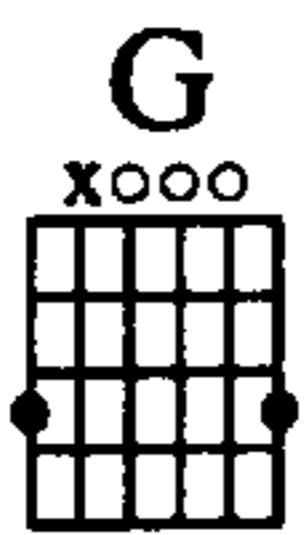
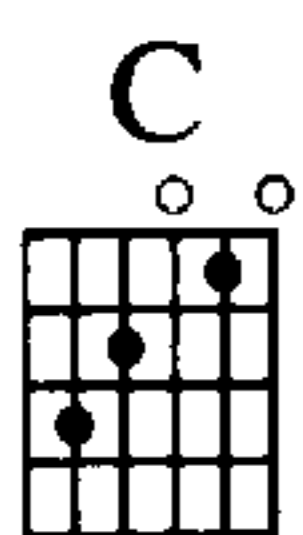


prived of all his thoughts, the young man strug - gles on and on. He's known, - ooh, a
 fight he can - not win. A ti - red man they see no long - er cares. — The

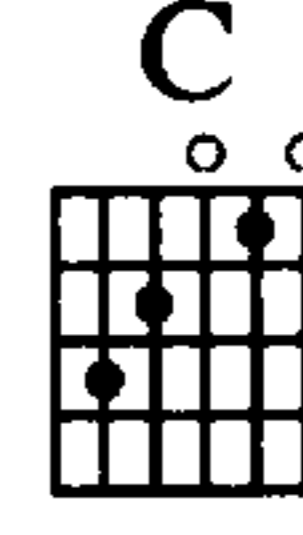
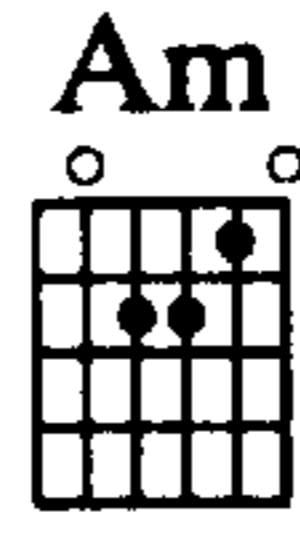
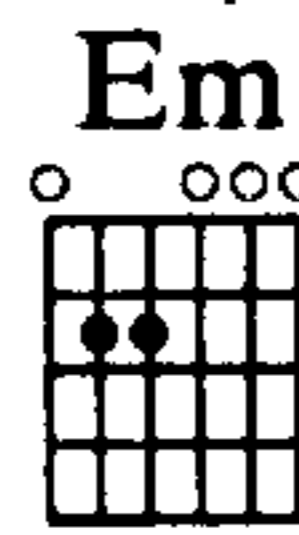
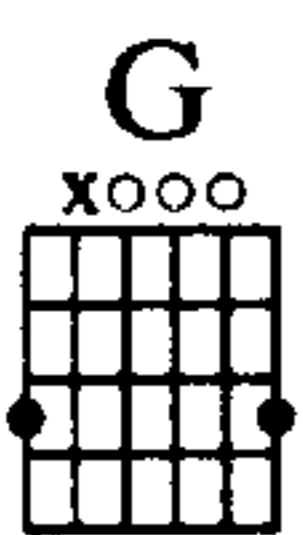




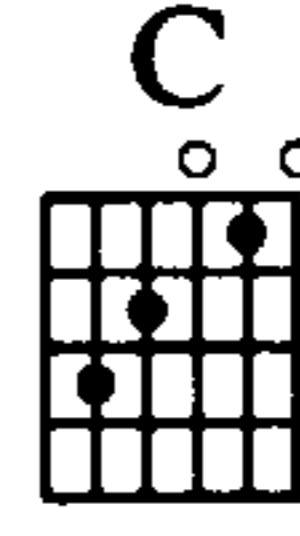
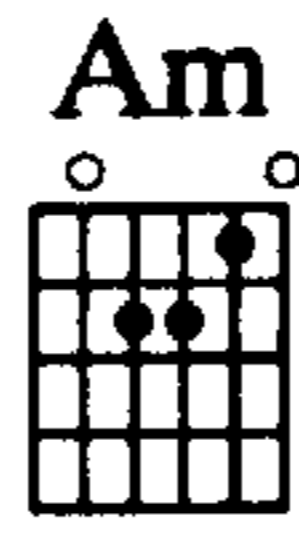
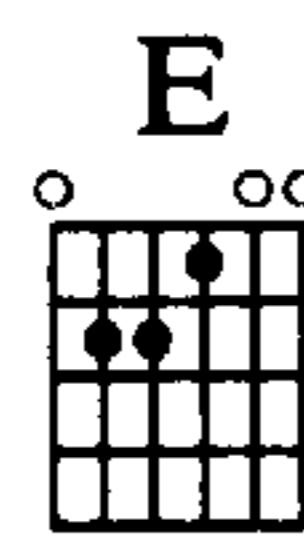
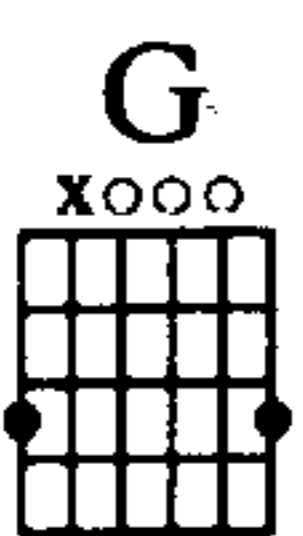
vow un - to his own _____ that nev - er from — this day — his
old man then pre - pares _____ to die re - gret - ful - ly. — That



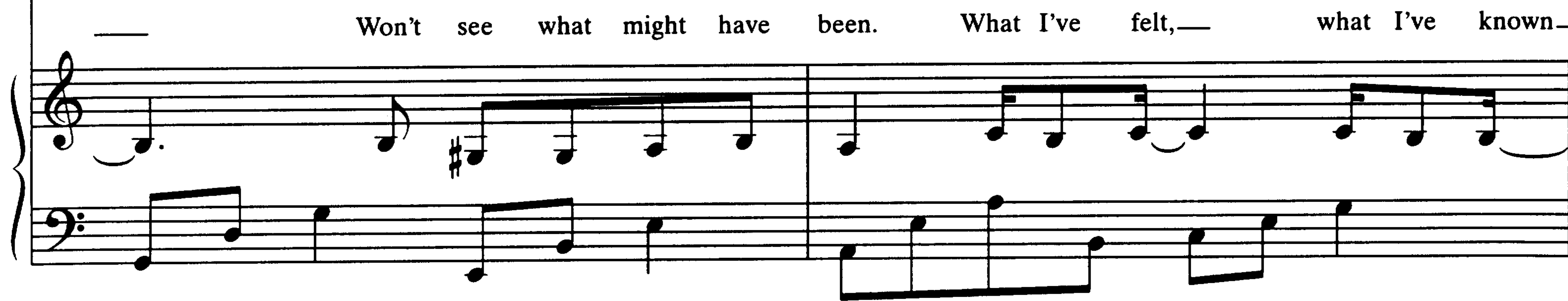
will they'll take a - way. _____ What I've felt, — what I've known, —
old man here is me. _____ }

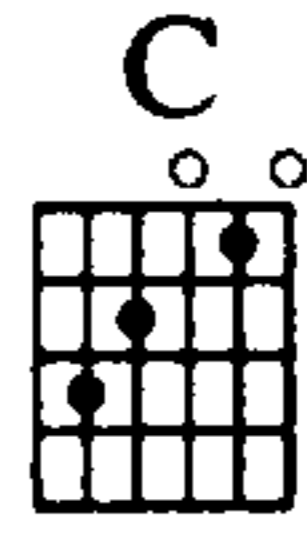
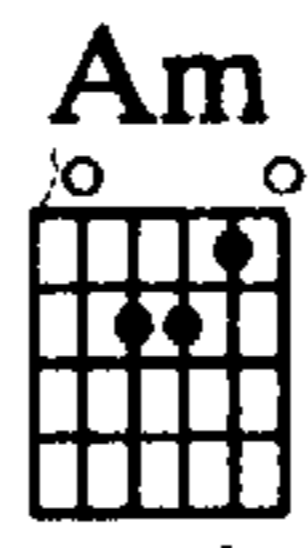
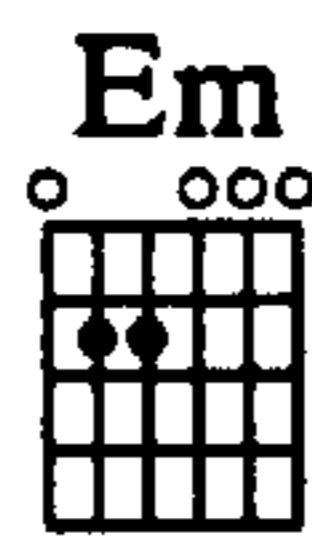
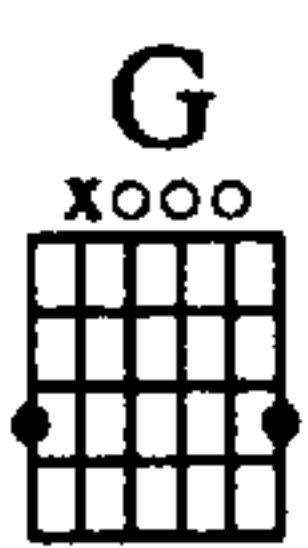


— nev - er shined — through in what I've shown. Nev - er be. — Nev - er see. —

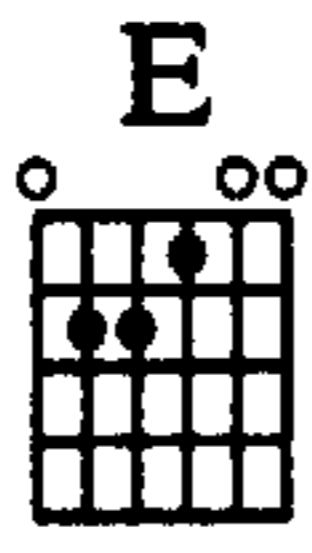
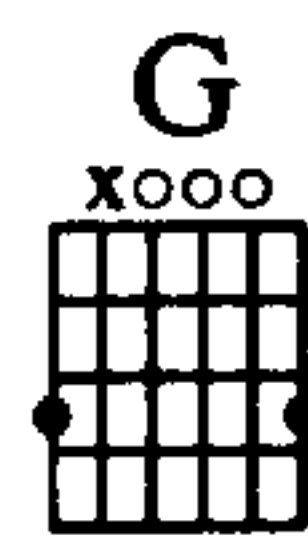


— Won't see what might have been. What I've felt, — what I've known —

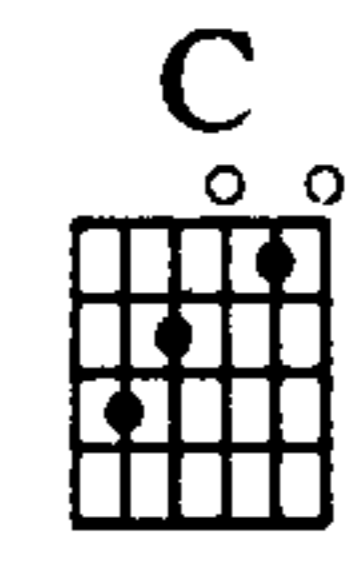




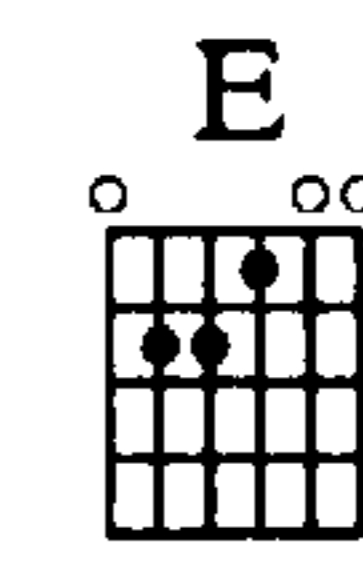
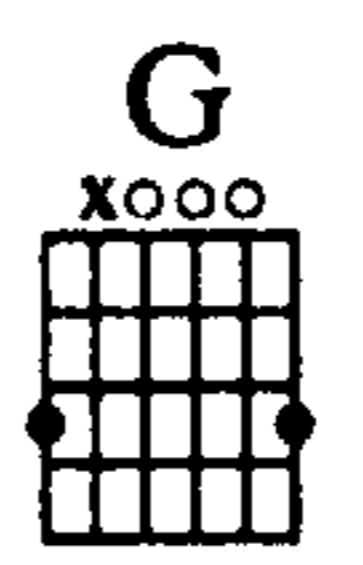
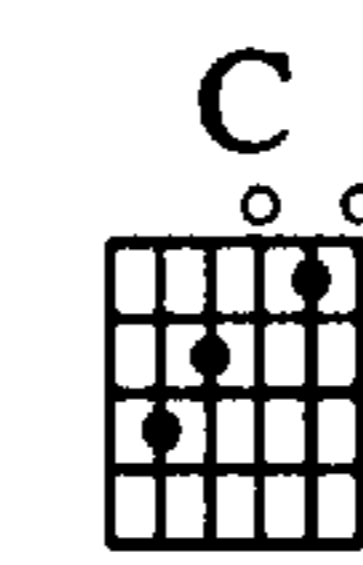
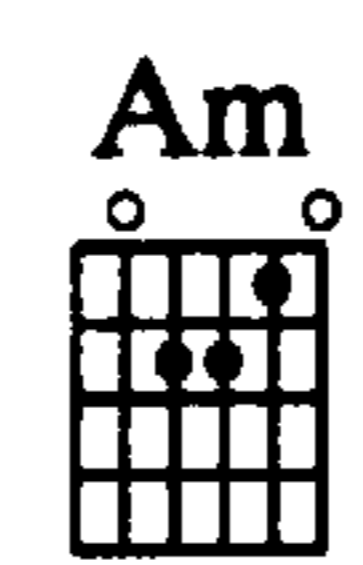
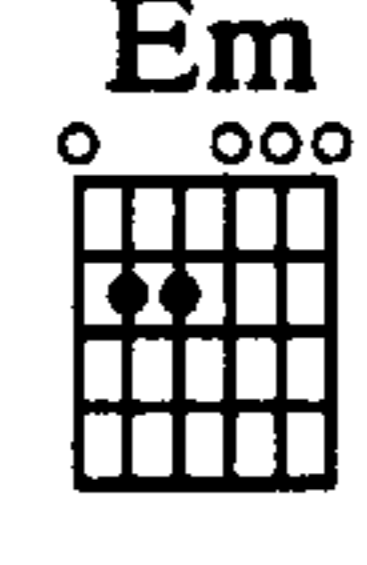
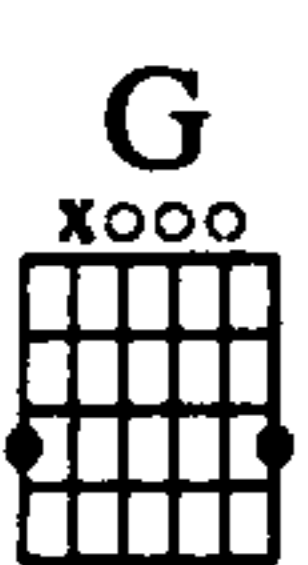
nev - er shined through in what I've shown. Nev - er free. — Nev - er me. —



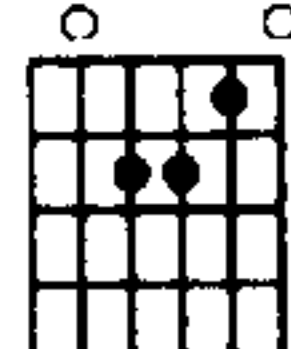
So I dub thee un - for - giv - en. —



They giv - en. — Woh. —



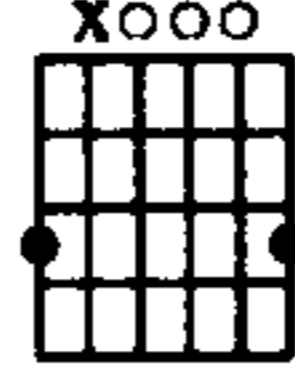
Am



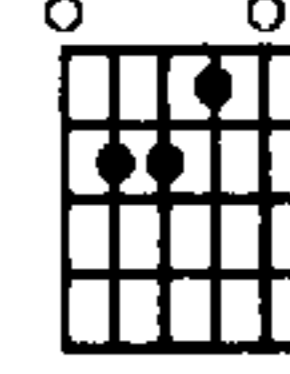
C



G

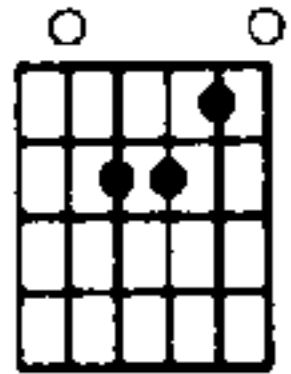


E

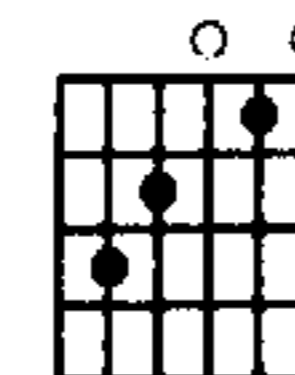


Nev - er free. — Nev - er me. — So I dub thee un - for -

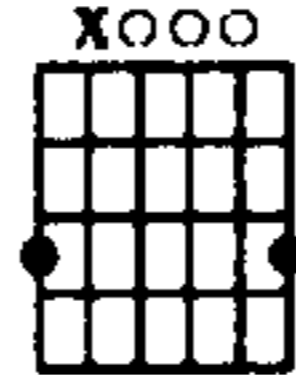
Am



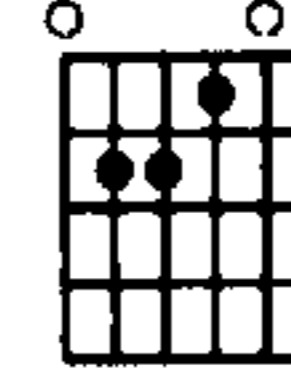
C



G



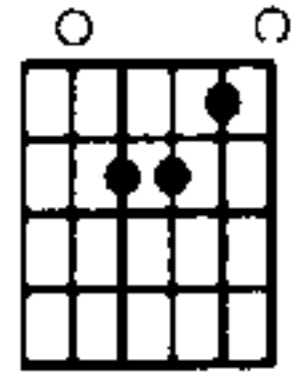
E



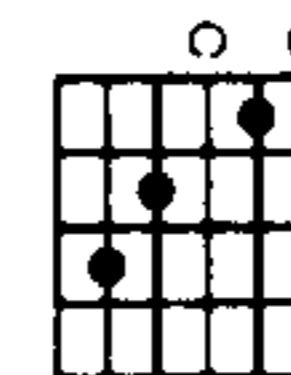
giv - en. —

You lab - eled me. — I'll lab - el you. — So I dub thee un - for -

Am



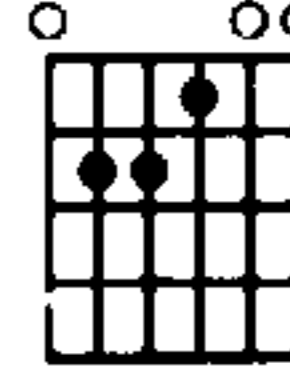
C



G



E



giv - en. —

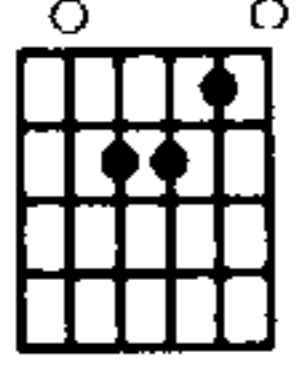
Repeat and fade

UNTIL IT SLEEPS

Words and Music by
James Hetfield and Lars Ulrich

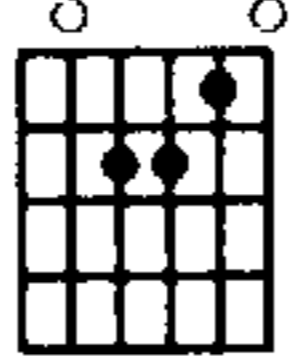
Moderate Rock

Am



* This system contains the first three measures of the piece. It features a guitar part with a treble clef and a 4/4 time signature, starting with a whole rest in the first measure and a quarter rest in the second. The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The piano part begins with a piano (*mp*) dynamic. The bass line is a steady eighth-note pattern.

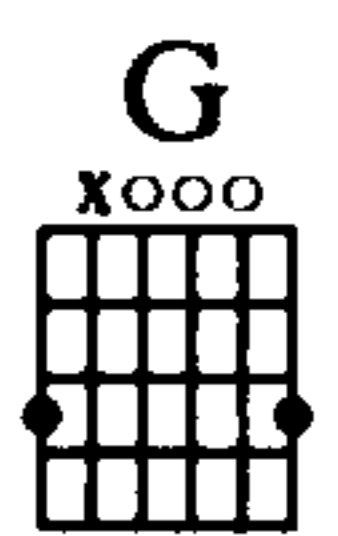
Am



This system contains measures 4 through 7. The guitar part has a treble clef and 4/4 time signature. The piano part continues with the same accompaniment. The lyrics "Where do I take this pain of mine?" are written below the guitar staff, with a long line under "mine?" indicating a sustained note.

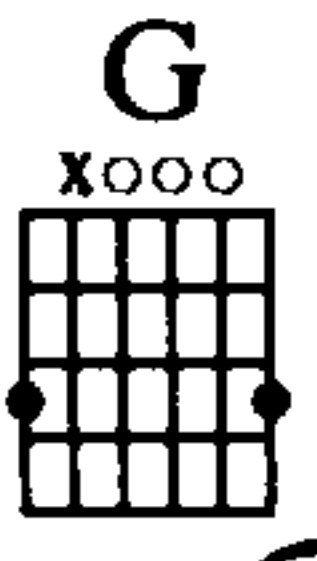
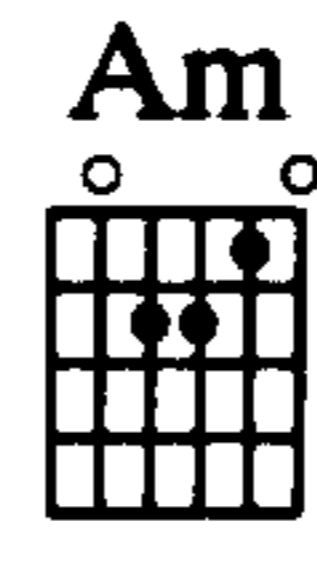
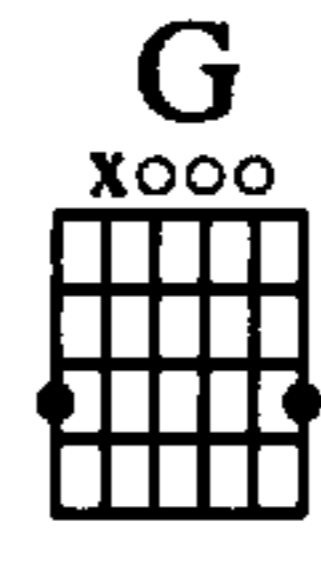
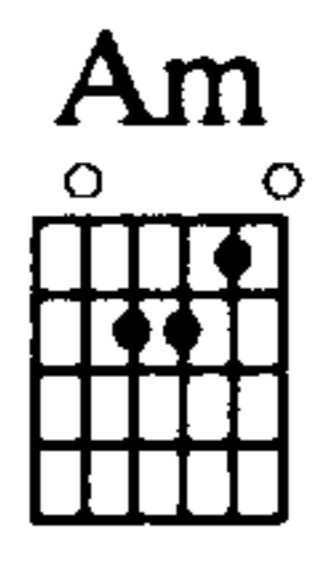
This system contains measures 8 through 11. The guitar part has a treble clef and 4/4 time signature. The piano part continues with the same accompaniment. The lyrics "I run but it stays—" are written below the guitar staff, with a long line under "stays—" indicating a sustained note.

*Recorded a half step lower.



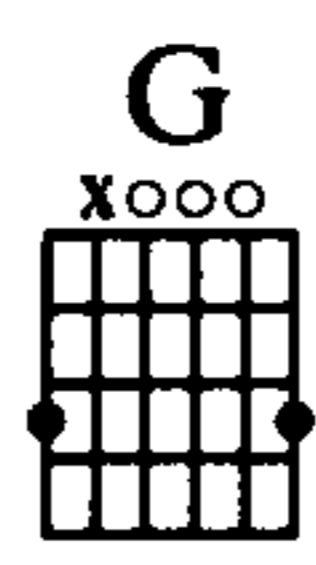
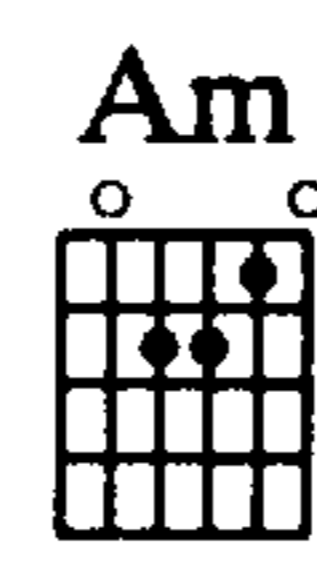
— right by my side. —

mf



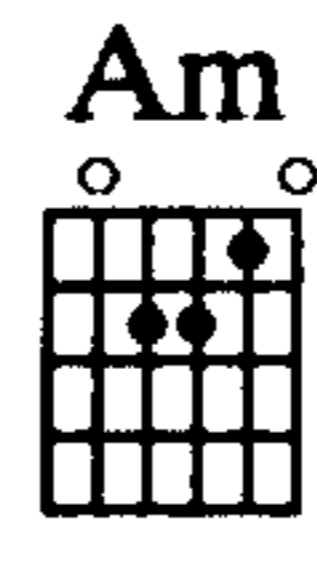
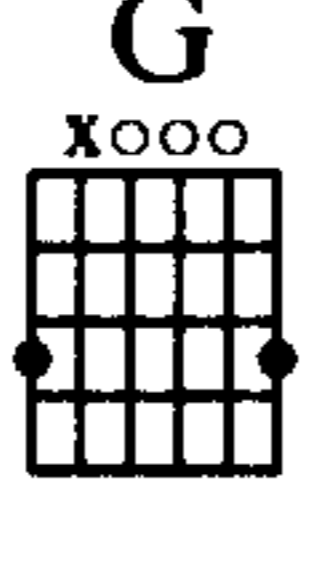
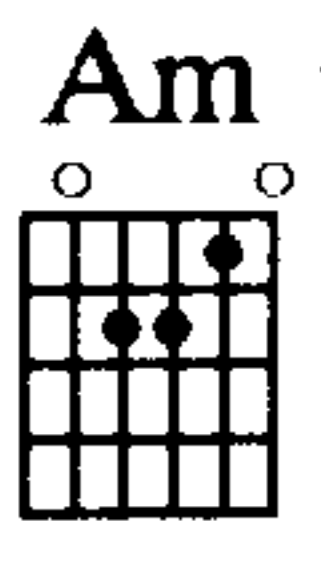
So tear — me o - pen, pour me out. There's things - in - side —

mf



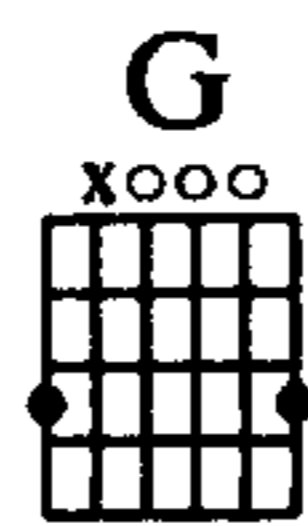
— that scream — and shout. — And the pain — still hates — me, —

mf

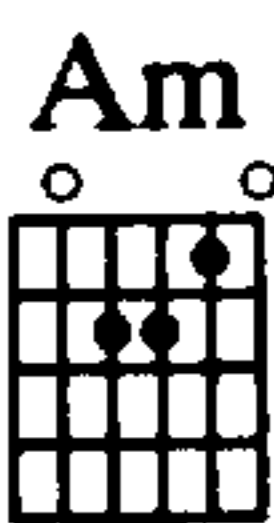


so hold — me un - til — it sleeps. —

mf



First system of musical notation, featuring a vocal line and piano accompaniment.

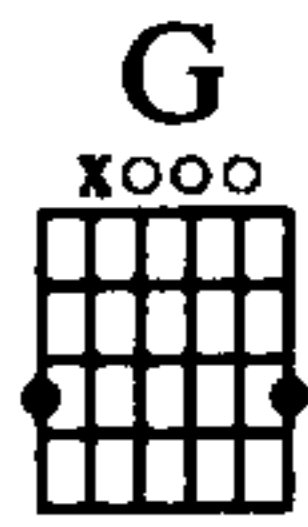


Second system of musical notation with lyrics:

Just like the curse, just like the stray.
 So tell me why you've chosen me.

Third system of musical notation with lyrics:

You feed it once—
 Don't want your grip,—



Fourth system of musical notation with lyrics:

and now it stays,
 don't want your greed.

now it stays.
 Don't want it.

Am G F Am G

1.3. So tear— me o - pen, but be-ware, there's things— in - side—
 2. I'll tear— me o - pen, make you gone. No more— can you—

F Am G F

— with out— a care. — And the dirt— still stains— me, —
 — hurt an - y - one. — And the fear— still shakes— me, —

To Coda

Am G F Em D/E D#°/E

so wash— me un - til— I'm clean. — } It grips— you, so— hold me.—
 so hold— me un - til— it sleeps. — }

Em D/E 4fr. D[♯]/E 4fr. Em D/E 4fr. D[♯]/E 4fr.

It stains— you, so— hold me.—

Em D/E 4fr. D[♯]/E 4fr. Em D/E 4fr. D[♯]/E 4fr.

It hates— you, so— hold me.—


Em D/E 4fr. D[♯]/E 4fr. 1. Em D/E 4fr. D[♯]/E 4fr.

It holds— you, so— hold me.—

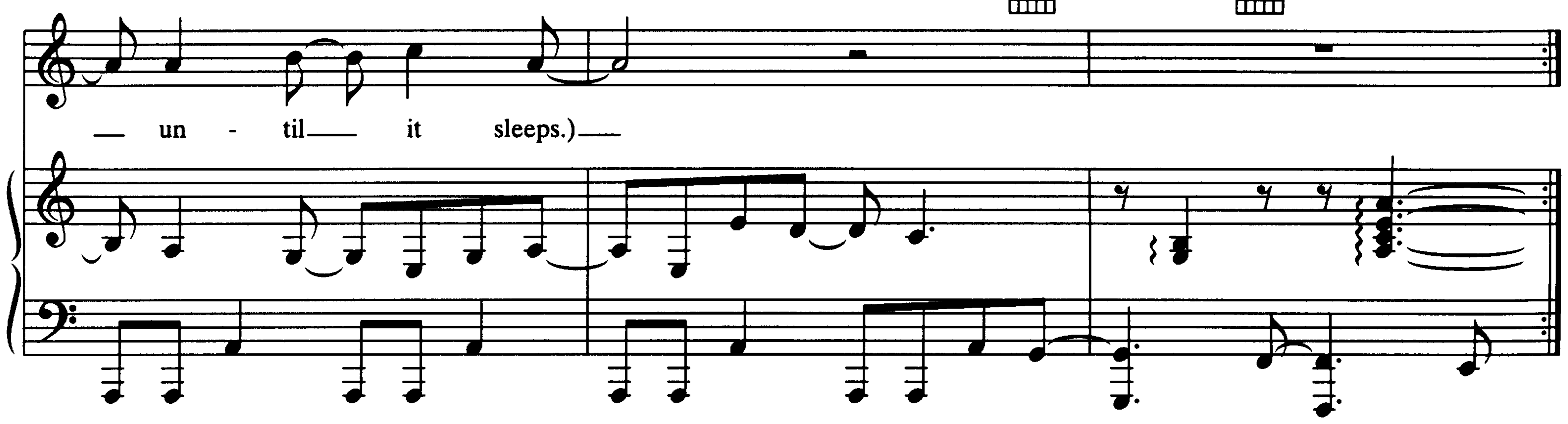
Em Am

un - til— it sleeps.— (Un - til— it sleeps,—

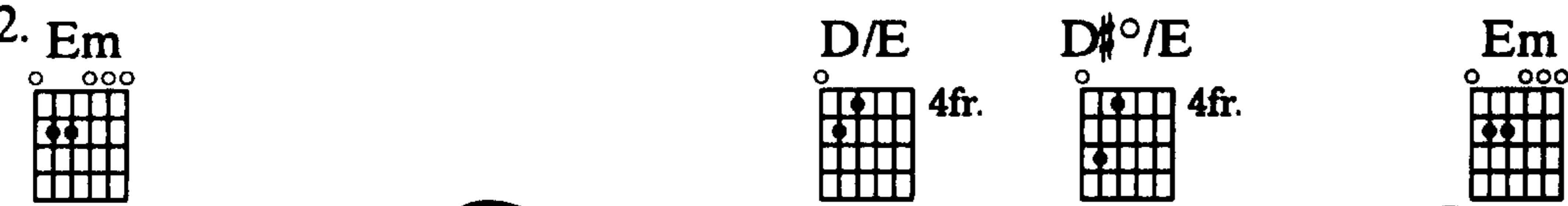
G F



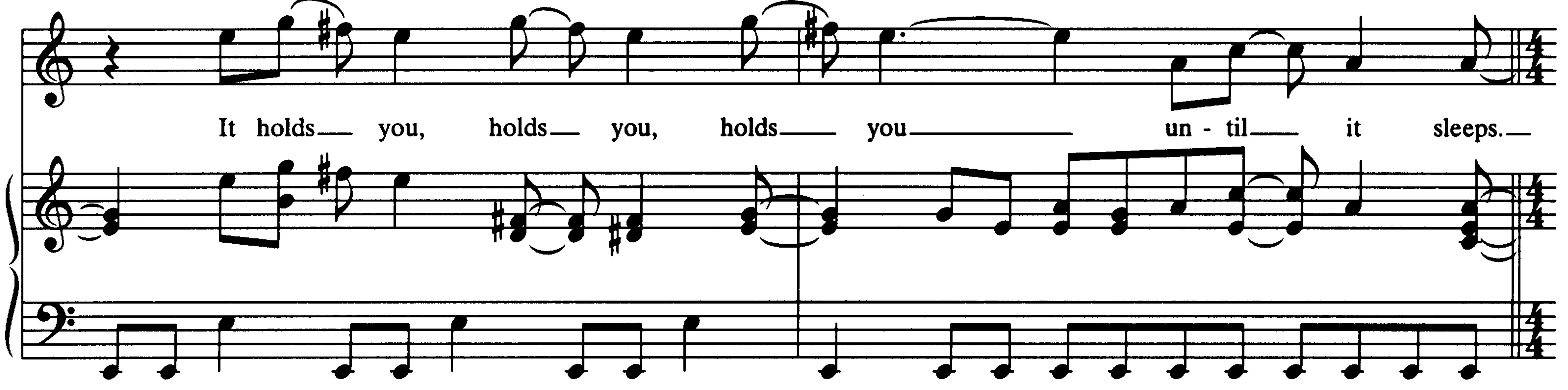
— un - til — it sleeps.) —



2. Em D/E D#°/E Em



It holds — you, holds — you, holds — you — un - til — it sleeps. —



Am

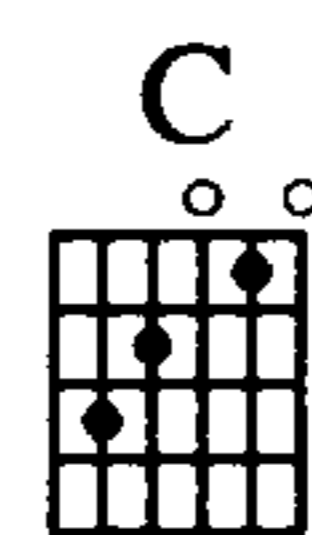


— (Un - til — it sleeps, — un - til — it sleeps, — un - til — it sleeps, —



— un - til — it sleeps.) —

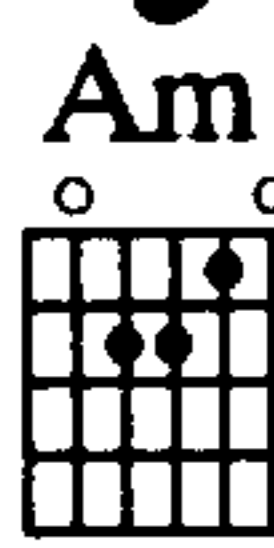




Musical notation for the first system, including a treble clef staff with rests and a grand staff with piano accompaniment.

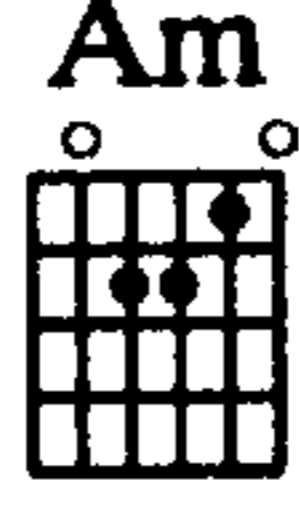
Musical notation for the second system, including a treble clef staff with rests and a grand staff with piano accompaniment. The lyrics "(Don't want — it.)" are written below the treble clef staff.

Musical notation for the third system, including a treble clef staff with lyrics "I don't want — it, want — it, want — it, want —" and a grand staff with piano accompaniment.



D.S. al Coda
 §

Musical notation for the fourth system, including a treble clef staff with lyrics "— it, want — it, no." and a grand staff with piano accompaniment.

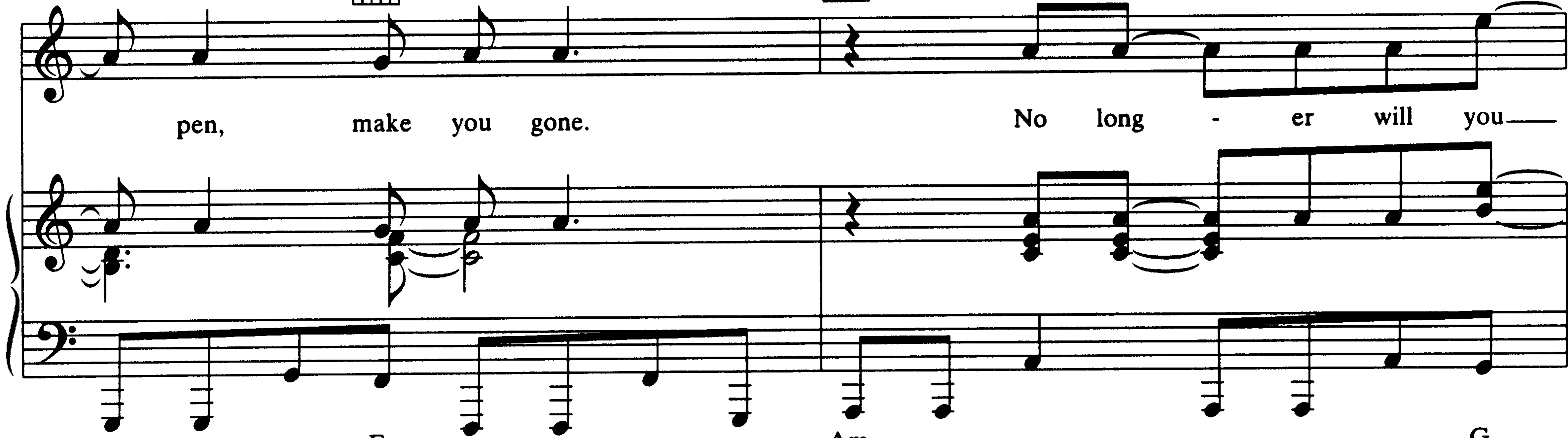
Coda    


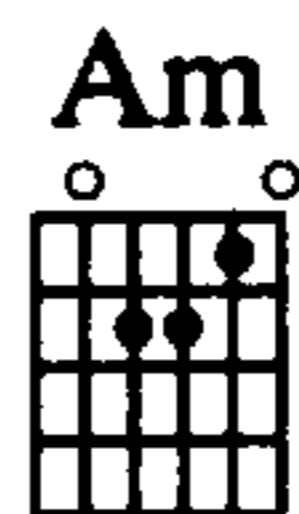
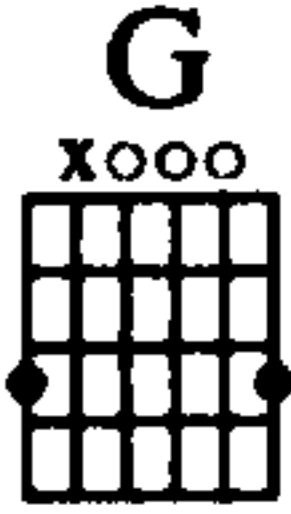
till I'm clean. I'll tear me o -





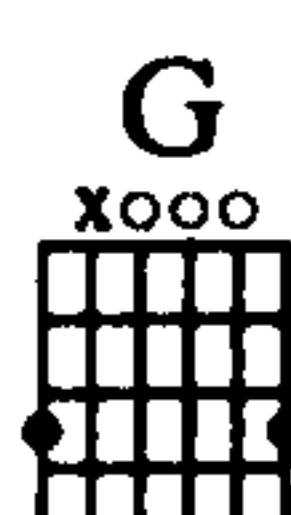
pen, make you gone. No long - er will you -



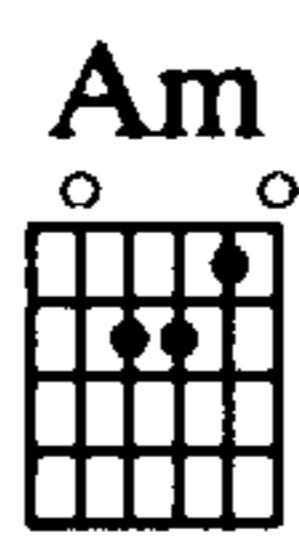
— hurt an - y - one. And the hate —



— still shapes me, so hold me





un - til _____ it sleeps. _____ (Un - til _____ it sleeps, —

— un - til _____ it sleeps, _____ un - til _____ it sleeps, —

— un - til _____ it sleeps.) _____

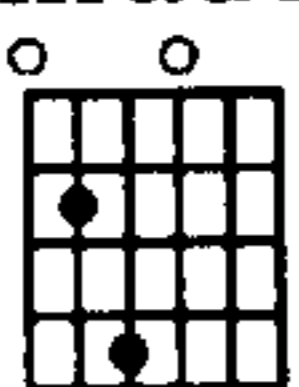
rit.

WELCOME HOME (SANITARIUM)

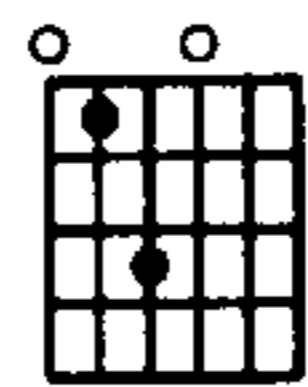
Words and Music by James Hetfield,
Lars Ulrich and Kirk Hammett

Moderately

Emadd2

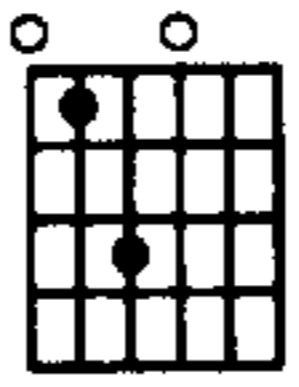


C/E



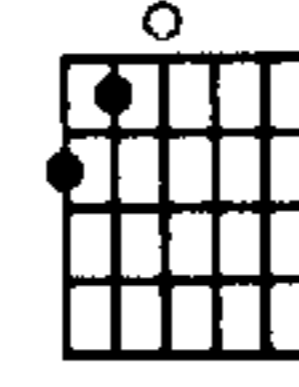
3fr.

Dsus4/E



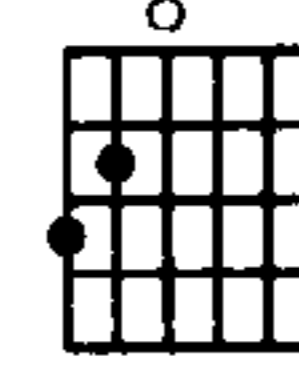
5fr.

Aadd4

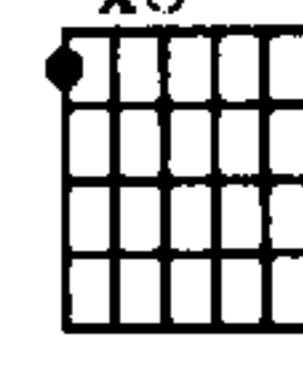


4fr.

G



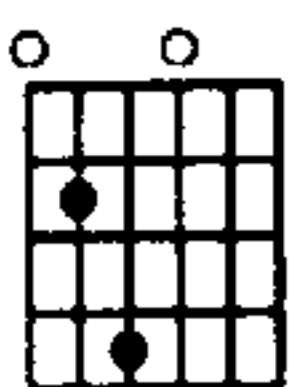
Asus4



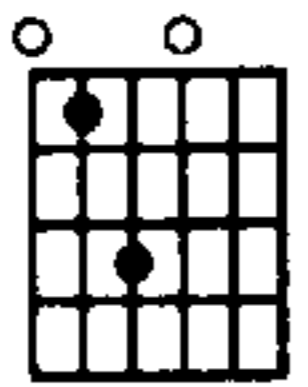
5fr.

with pedal

Emadd2

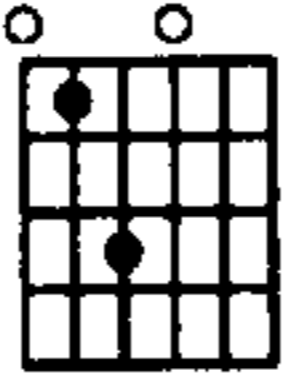


C/E



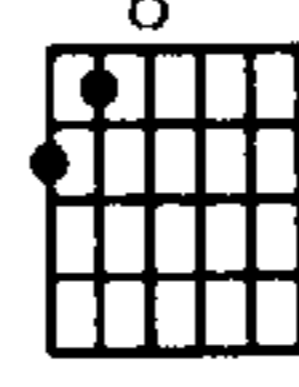
3fr.

Dsus4/E



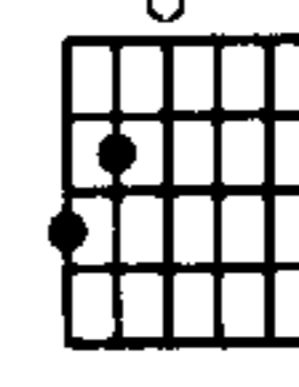
5fr.

Aadd4

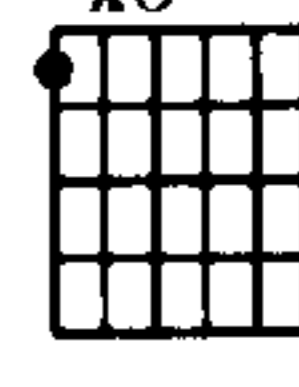


4fr.

G

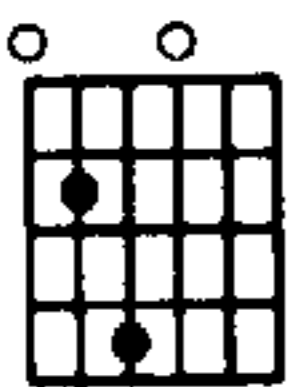


Asus4

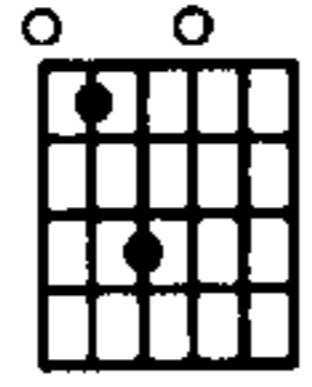


5fr.

Emadd2

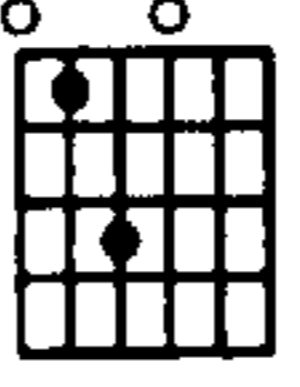


C/E



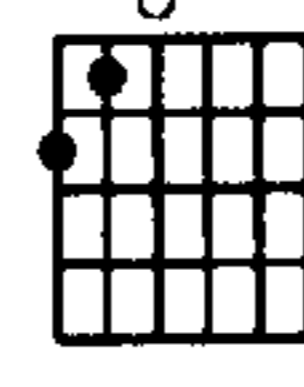
3fr.

Dsus4/E



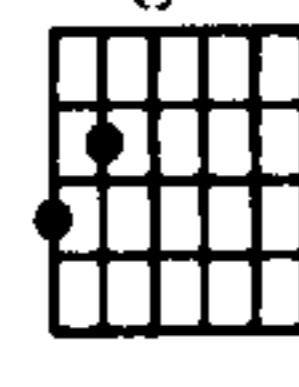
5fr.

Aadd4

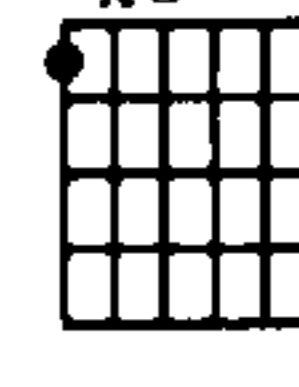


4fr.

G



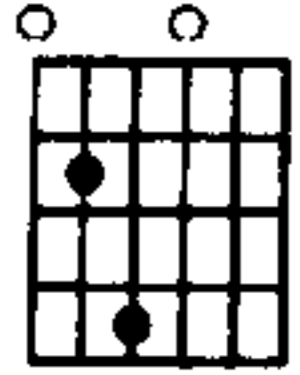
Asus4



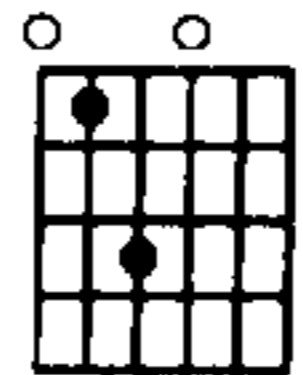
5fr.

Wel - come to where time stands still. No one leaves and no one will. _____
Build my fear of what's out there. Can - not breathe the o - pen air. _____

Emadd2

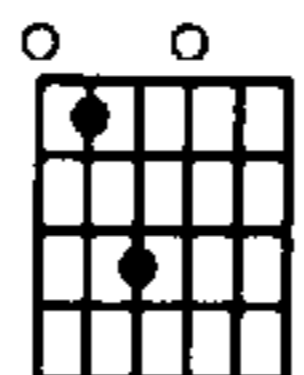


C/E



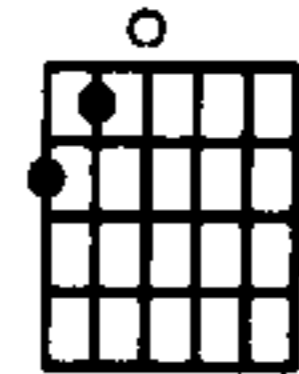
3fr.

Dsus4/E



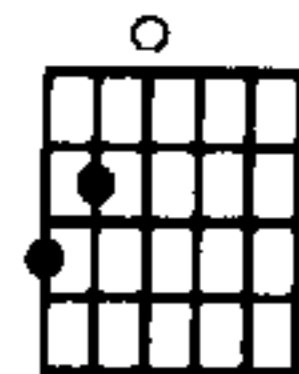
5fr.

Aadd4

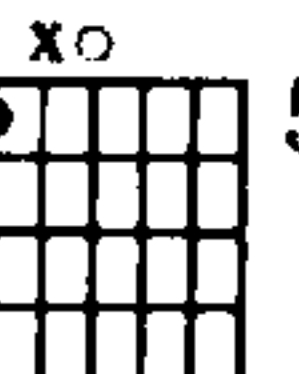


4fr.

G



Asus4



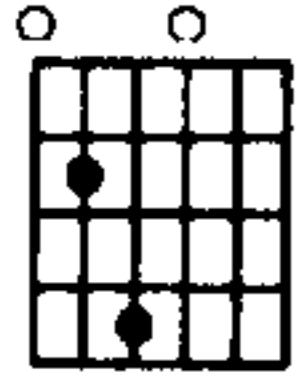
5fr.



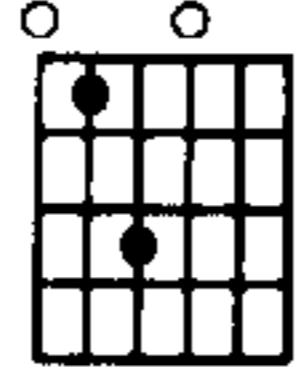
Moon is full, - nev - er seems to change. - Just la - beled men - tal - ly - de - ranged. -
Whis - per things - in - to my brain, - as - sur - ing me that I'm - in - sane. - They



Emadd2

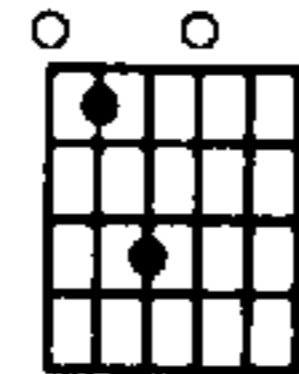


C/E



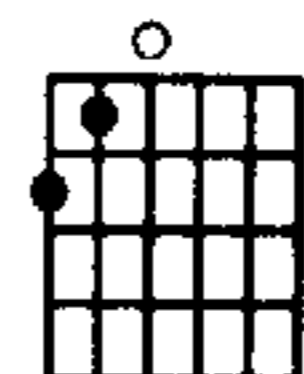
3fr.

Dsus4/E



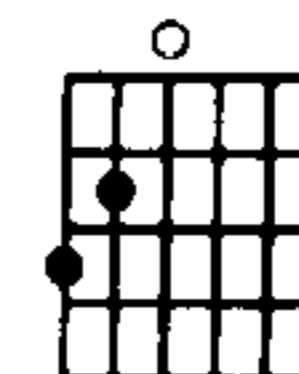
5fr.

Aadd4



4fr.

G



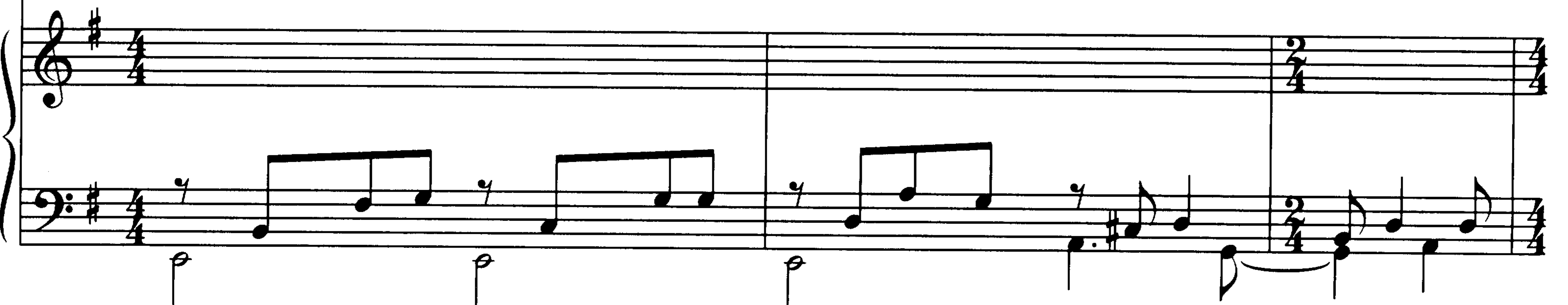
Asus4



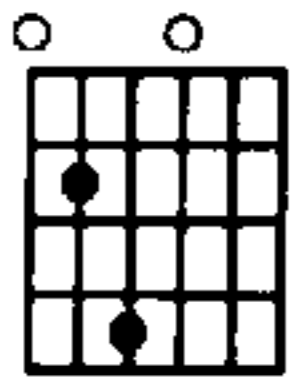
5fr.



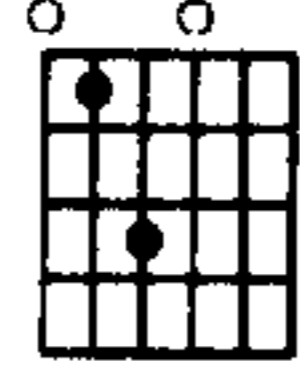
Dream the same - thing ev - 'ry night, - I see our free - dom in - my sight. -
think our heads - are in their hands, - but vi - 'lent use brings vi - 'lent plans. -



Emadd2

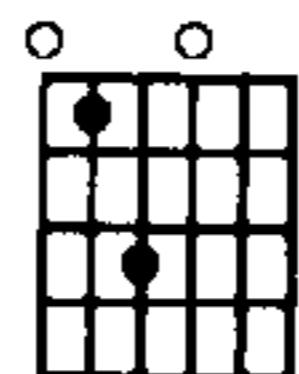


C/E



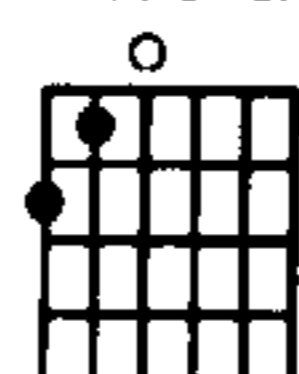
3fr.

Dsus4/E



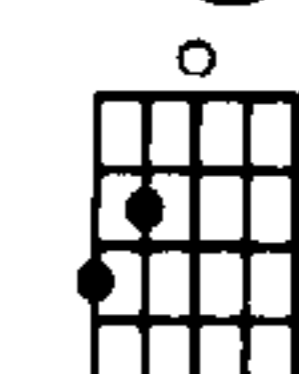
5fr.

Aadd4

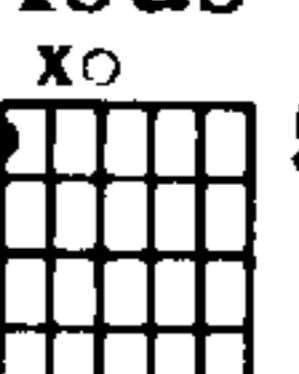


4fr.

G



Asus4



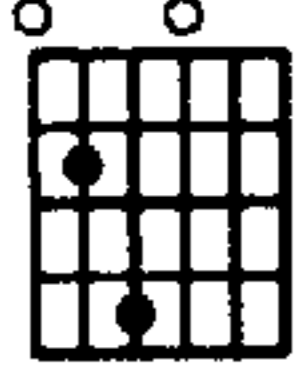
5fr.



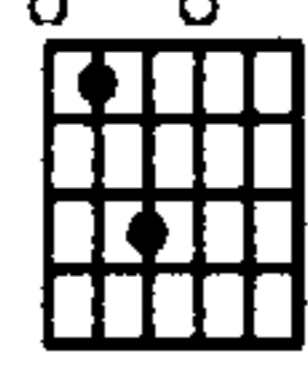
No locked doors, no win - dows barred. - No things to make - my brain - seem scarred. -
Keep him tied, it makes him well. - He's get - ting bet - ter; can't - you tell? -



Emadd2



C/E



3fr.

Dsus4/E



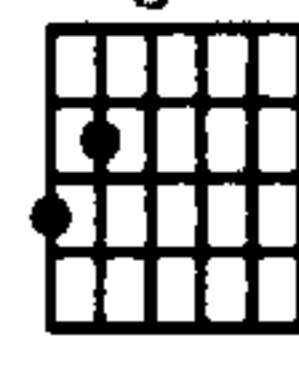
5fr.

Aadd4

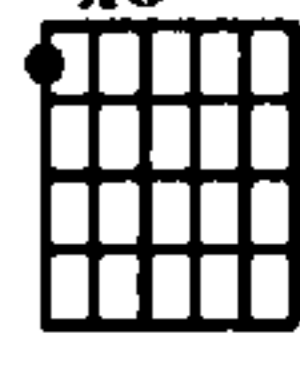


4fr.

G



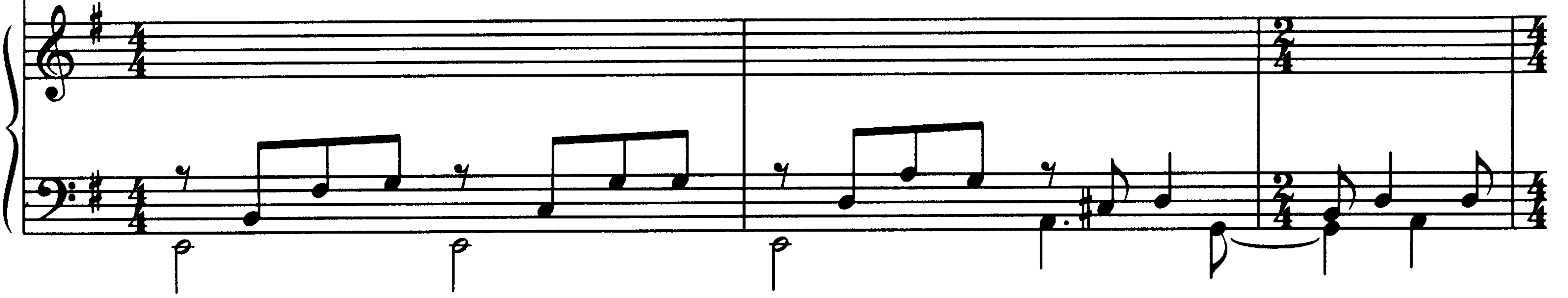
Asus4



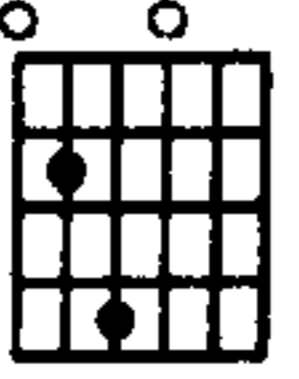
5fr.



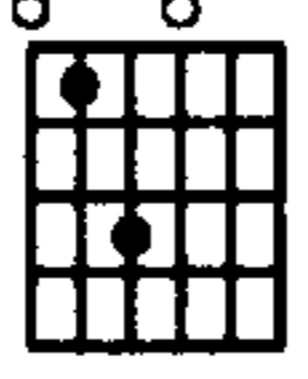
Sleep, my friend, and you will see— that dream is my re-al - i - ty. — They
No more can they keep us in. — Lis - ten, damn it, we - will win. — They



Emadd2

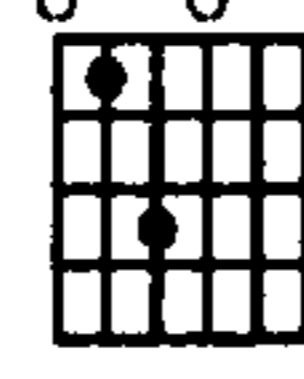


C/E



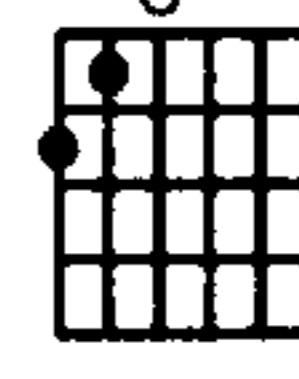
3fr.

Dsus4/E



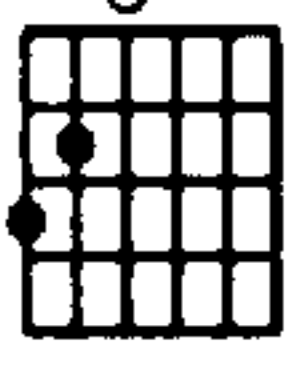
5fr.

Aadd4

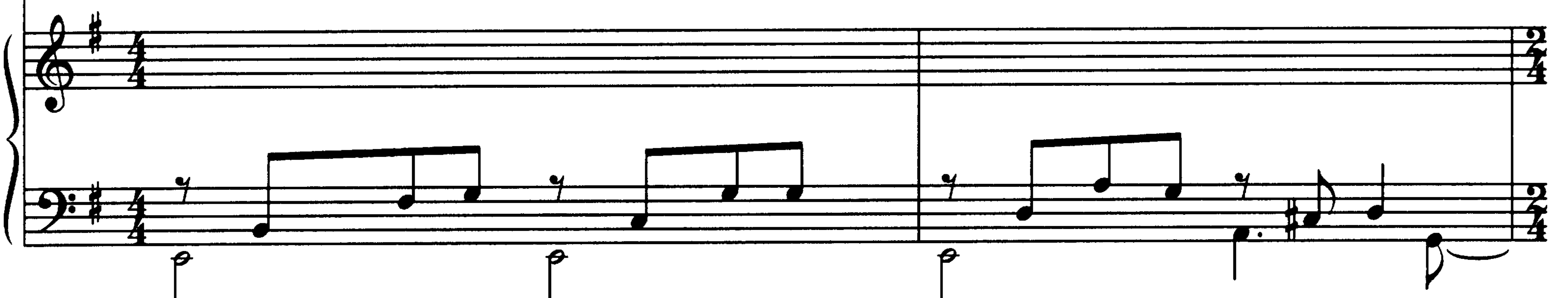


4fr.

G



keep me locked— up in— this cage.— Can't they see it's why my brain says rage?—
see it right,— they see— it well,— but they think this saves us from our hell.—



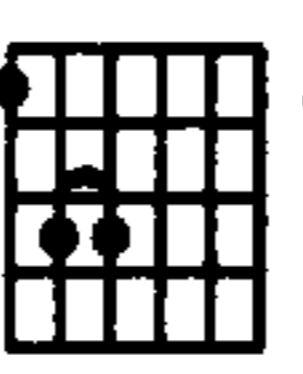
Asus4



5fr.

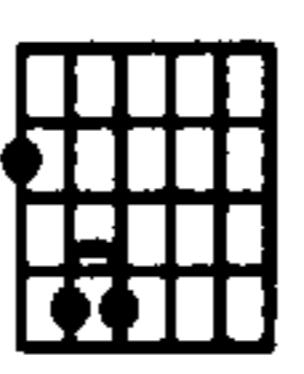
N.C.

G5

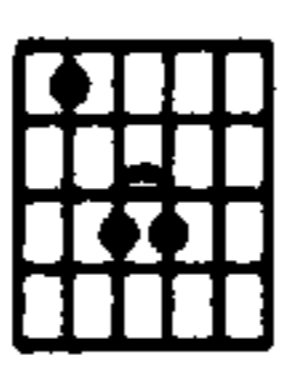


3fr.

F#5

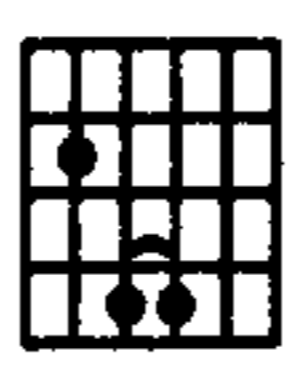


C5

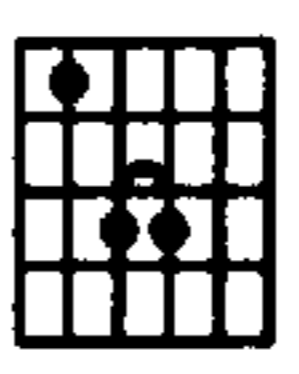


3fr.

B5

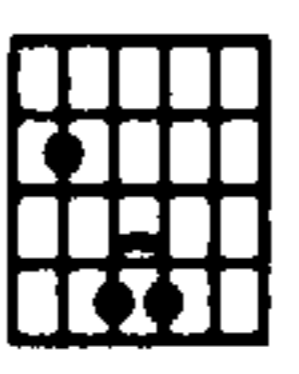


C5

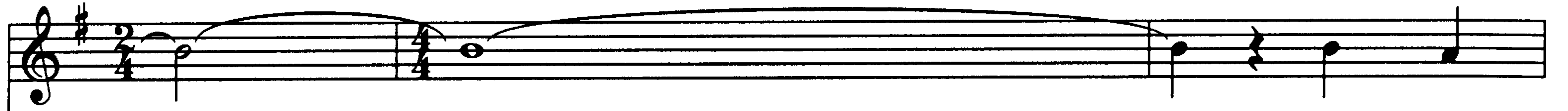


3fr.

B5

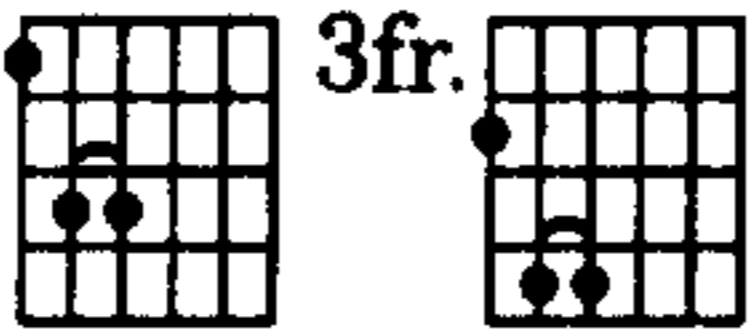


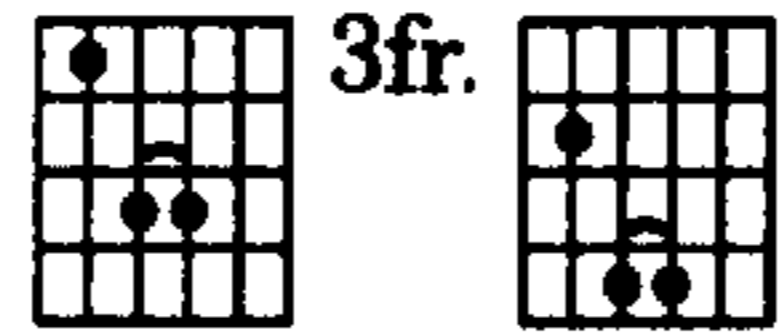
N.C.

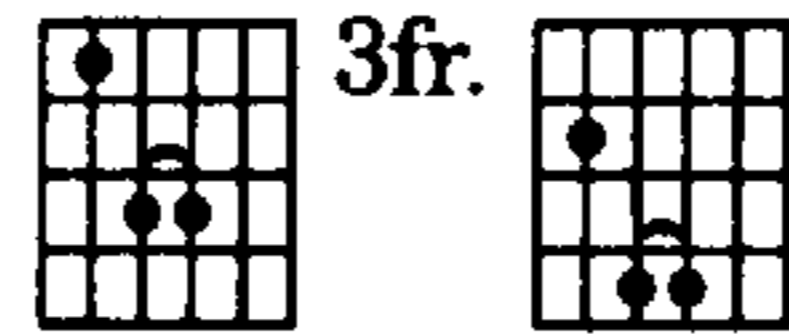


San - i -



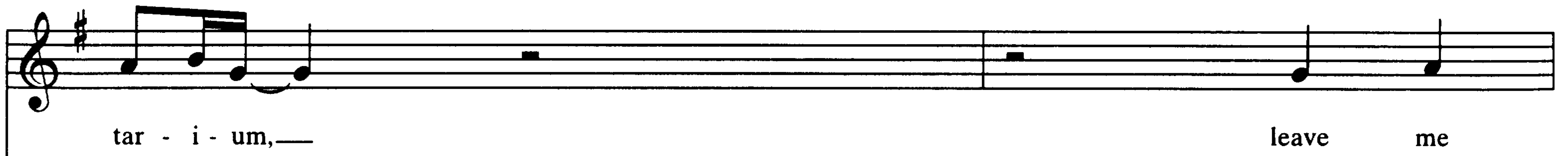
G5 F#5


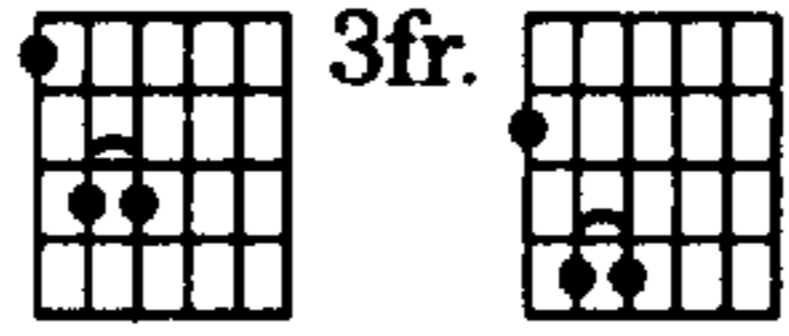
C5 B5


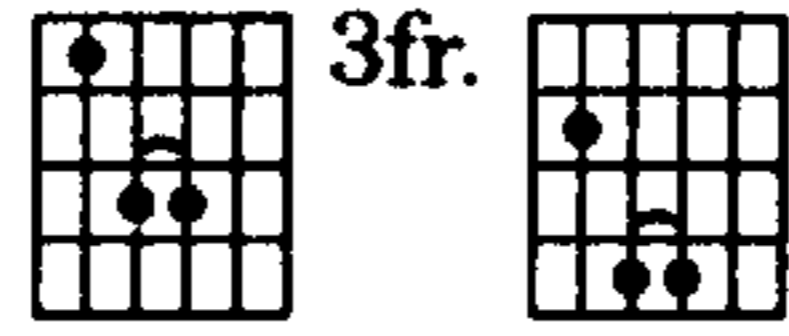
C5 B5


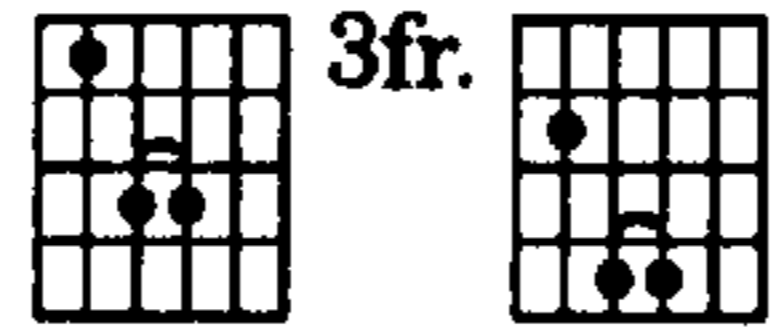
N.C.

tar - i - um, — leave me



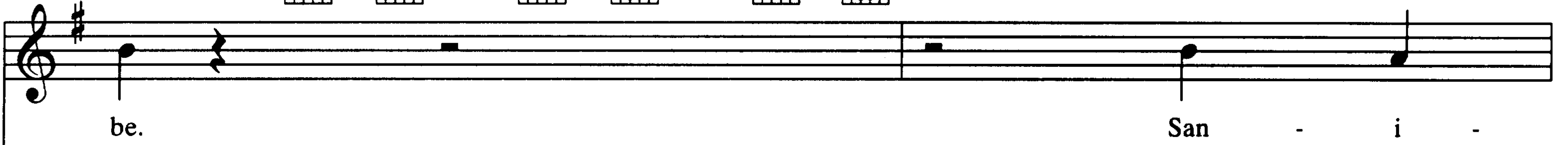
G5 F#5


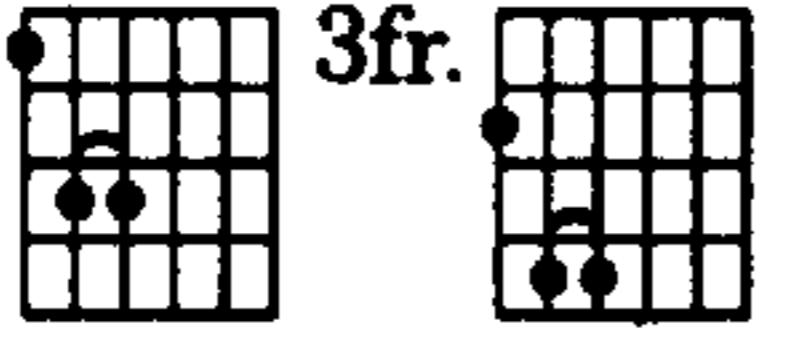
C5 B5


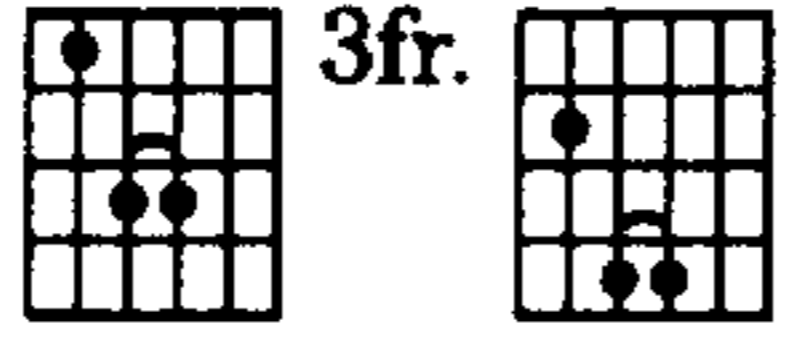
C5 B5


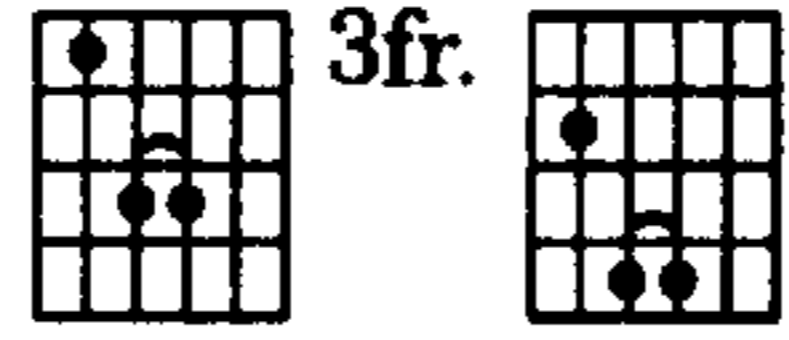
N.C.

be. San - i -



G5 F#5


C5 B5


C5 B5


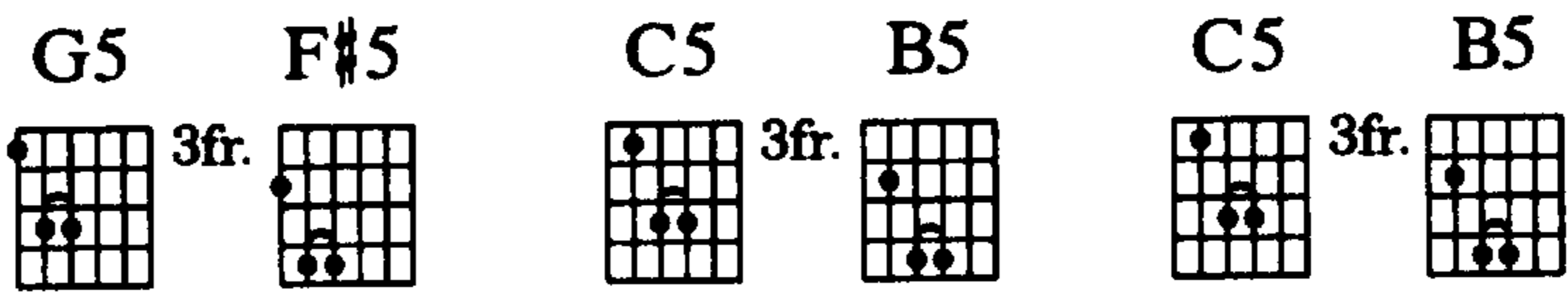
1.

tar - i - um, — just leave me a - lone.



2.
N.C.

G5 F#5 C5 B5 C5 B5
3fr. 3fr. 3fr.

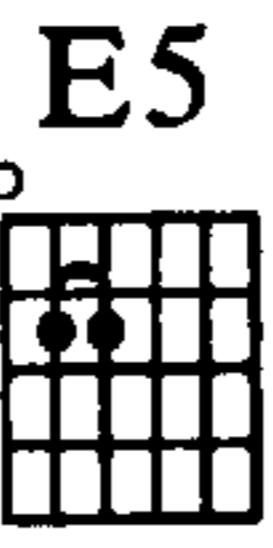


San - i - tar - i - um, —

Double time

N.C.

E5

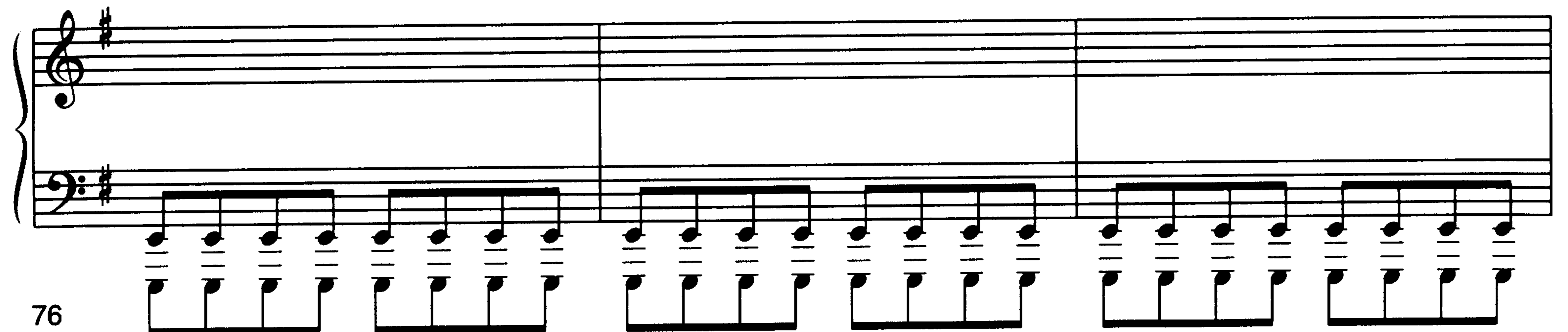


(♩ = ♪)



N.C.

just leave me a - lone. —



N.C.

Tempo I

D5 E5 E5

Play 3 times (♩ = ♩)

Fear of liv - ing on,-

D5 E5 D5 5fr.

D5 E5 F5

na - tives get - ting rest - less now, mu - ti - ny in the air,-

D5 E5 C5 3fr.

B5

D5 E5 E5

Got some death— to do.— Mir - ror stares— back hard.—

D5 E5 D5 5fr.

D5 E5 F5

"Kill," it's such— a friend - ly word.— Seems the on - ly way—

D5 E5 C5 3fr.

B5

N.C.

for reach - ing out— a - gain.—

D5 E5 E5

D5 E5 D5 5fr.

D5 E5 F5

D5 E5 C5 3fr.

B5

D5 E5 E5

D5 E5 D5 5fr.

D5 E5 F5

D5 E5 C5 3fr.

B5

A5 G5 F#5 E5 3fr.

FADE TO BLACK

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

Moderate Rock

The musical score is presented in four systems, each with guitar chords and piano accompaniment. The piano part is in 4/4 time and features a consistent eighth-note bass line in the left hand and a more melodic line in the right hand. The guitar chords are indicated above the staff, and the piano part includes dynamic markings like *mf* and *with pedal*.

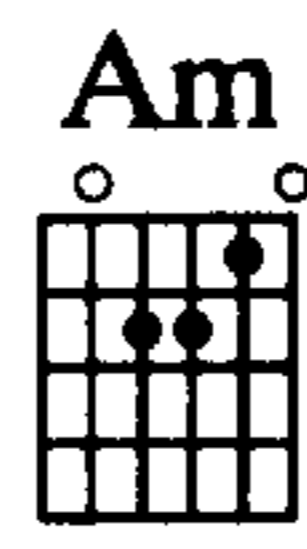
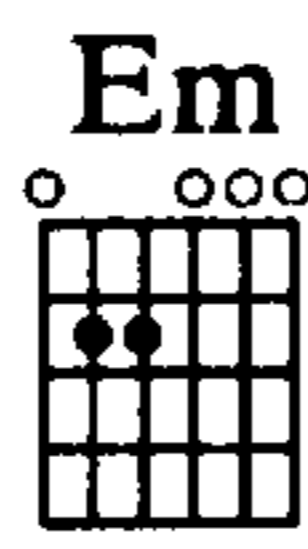
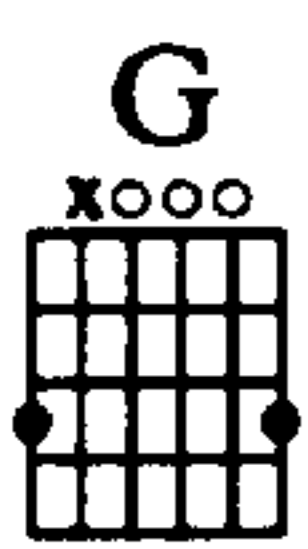
System 1: Chords: Bm, Bm/A, Bm. Dynamics: *mf*, R.H. *with pedal*.

System 2: Chords: A/C#, F6, E/G#, E/B, E7.

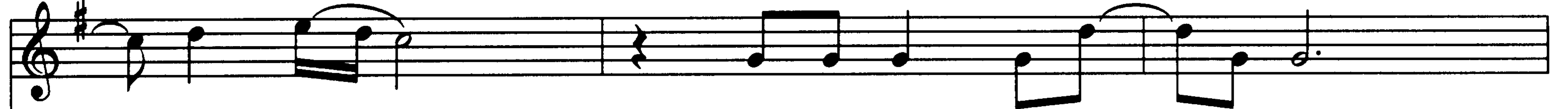
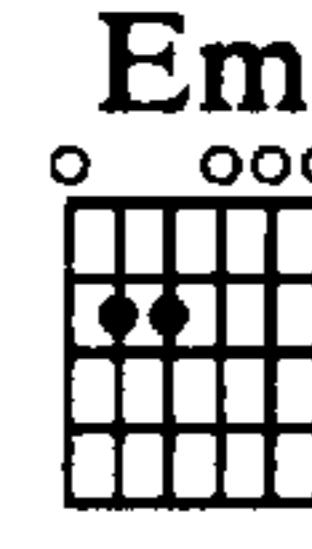
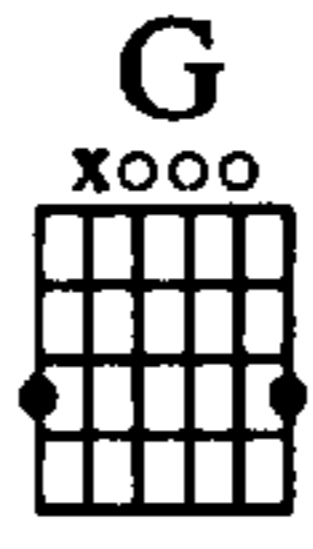
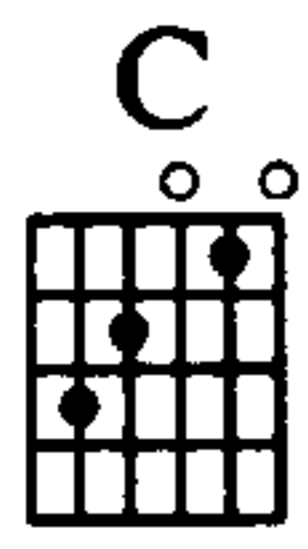
System 3: Chords: Am, C, G.

System 4: Chords: Em, Am, C.

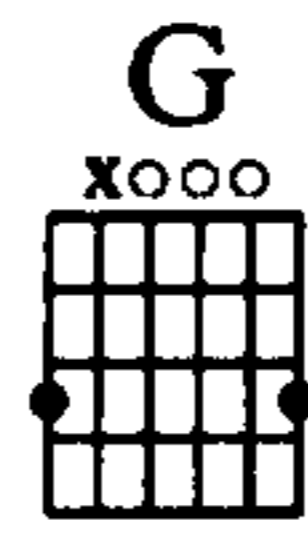
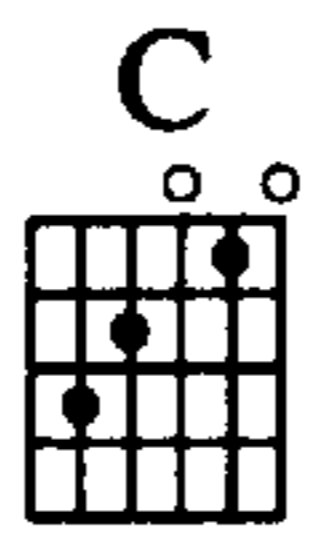
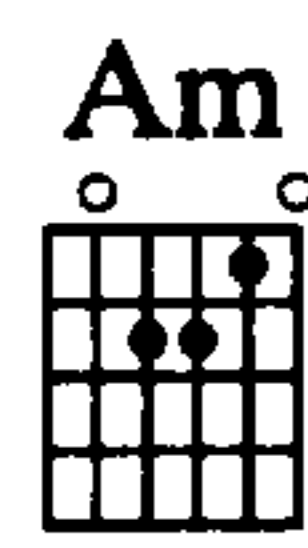
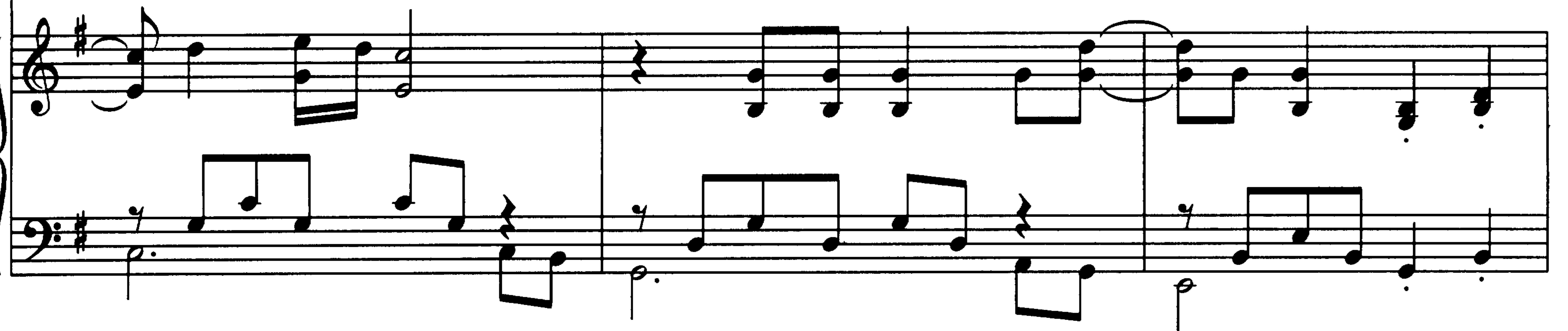
Lyrics:
Life, it seems, will fade a - way,
Things not what they used to be,



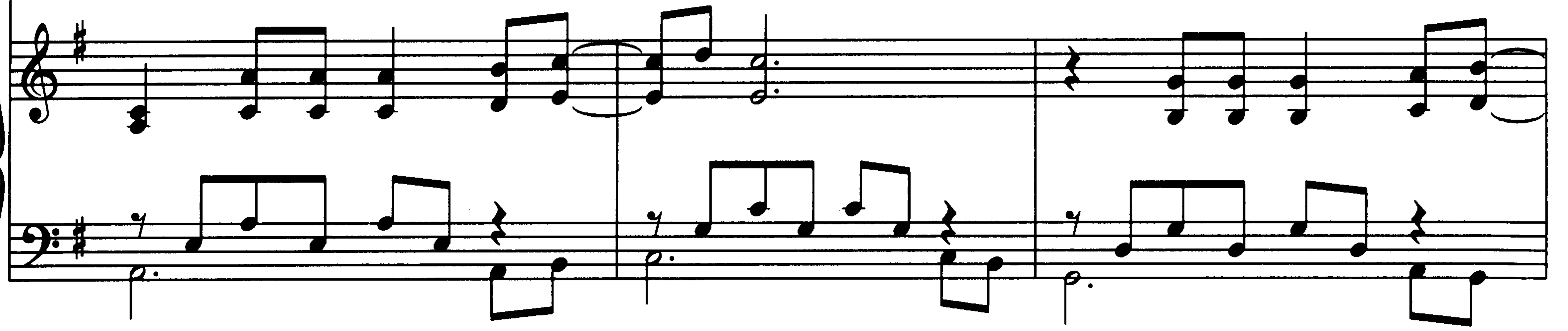
drift - ing fur - ther ev - 'ry day. Get - ting lost with - in
miss - ing one in - side of me. Death - ly lost, this can't

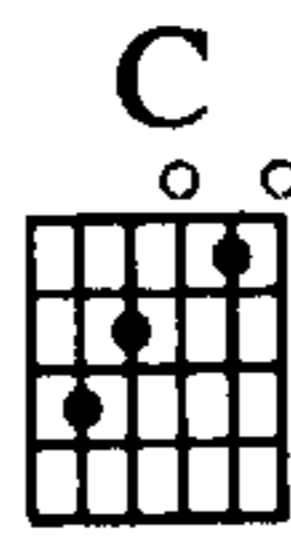
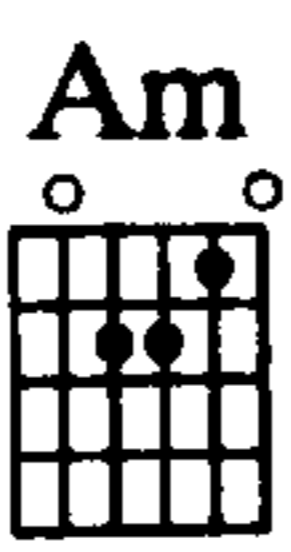
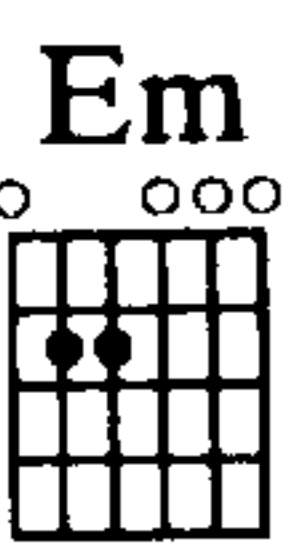


— my - self, — noth - ing mat - ters, no — one else.
— be real, — can - not stand this hell — I feel.



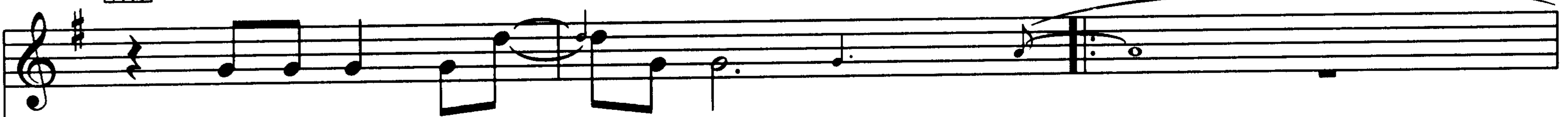
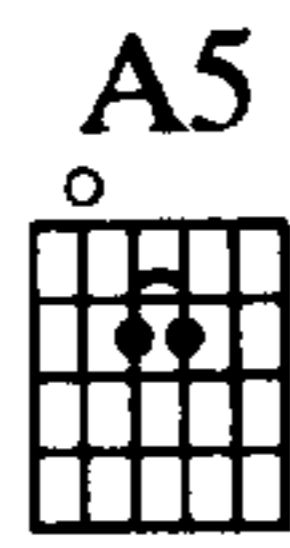
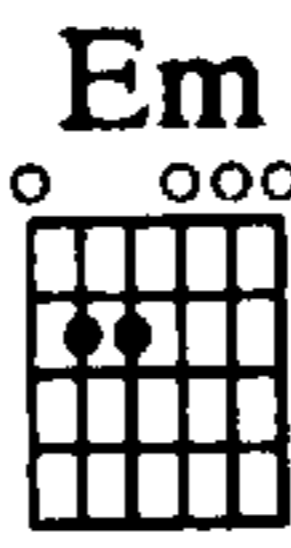
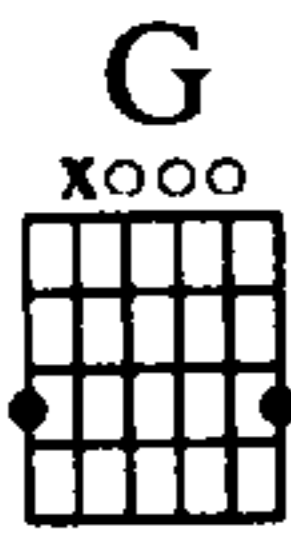
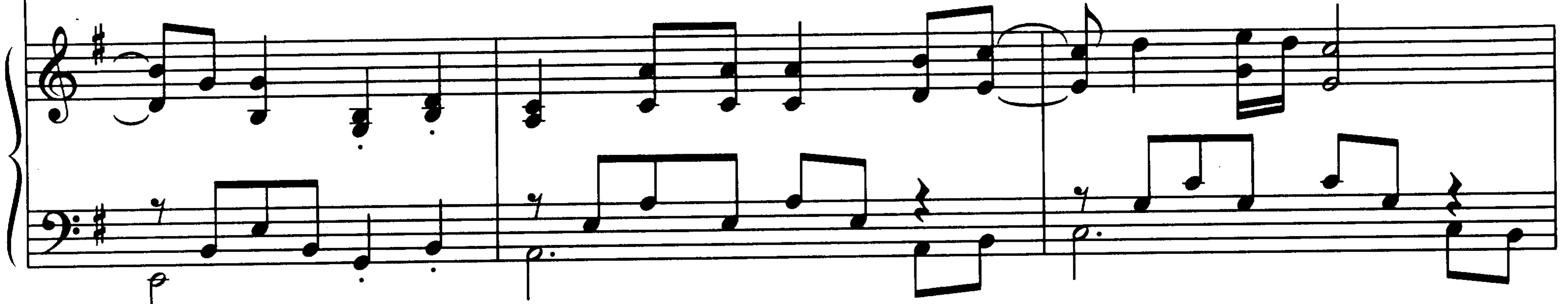
I have lost the will — to live, sim - ply noth - ing more —
Emp - ti - ness is fill - ing me to the point of ag -





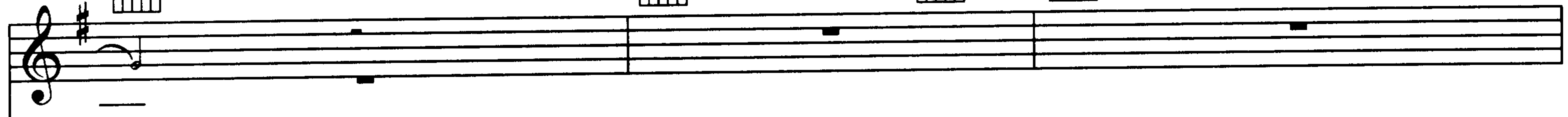
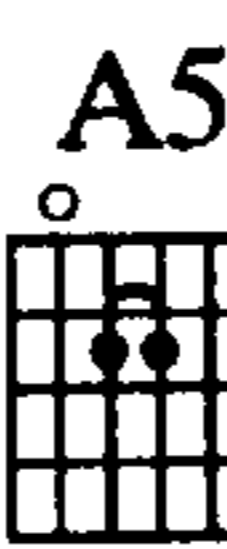
— to give.
o - ny.

There is noth - ing more — for me. —
Grow - ing dark - ness tak - ing dawn, —



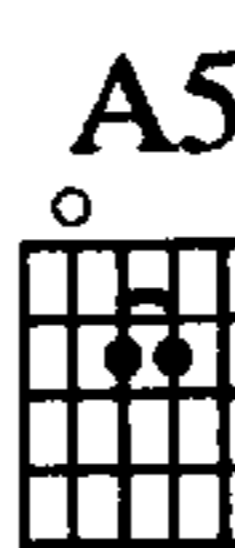
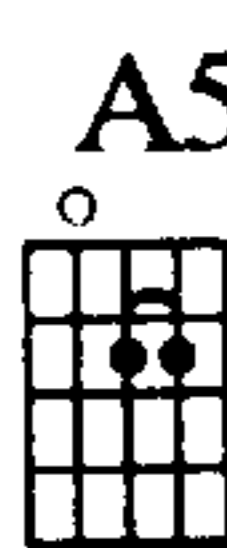
Need the end to set — me free.
I was me, but now — he's gone. —

(Sing 3rd time only)



4th time to Coda

D.S. (with repeats)
al Coda



Faster

Coda

D5 5fr. E5 7fr. D5 5fr. E5 7fr. G5 10fr. F#5 9fr. D5 5fr. N.C.

D5 5fr. E5 7fr. D5 5fr. E5 7fr. G5 10fr. F#5 9fr. D5 5fr. N.C.

D5 5fr. E5 7fr. D5 5fr. E5 7fr. G5 10fr. F#5 9fr.

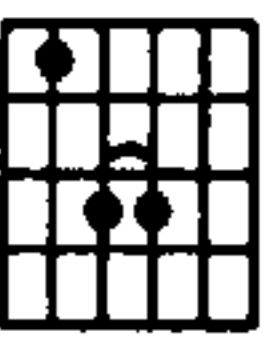
No one but me can save my - self, but it's
 Yes - ter - day seems as though it nev - er ex -

D5 5fr. N.C. D5 5fr. E5 7fr.

too late. _____
 ist - ed. _____

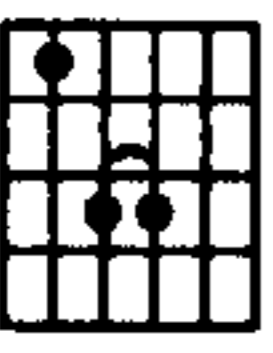
Now I can't think,
 Death greets me warm,

D5



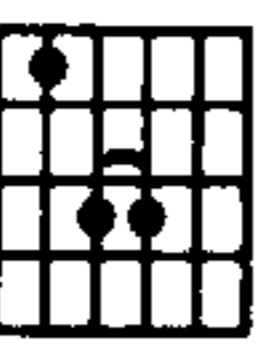
5fr.

E5



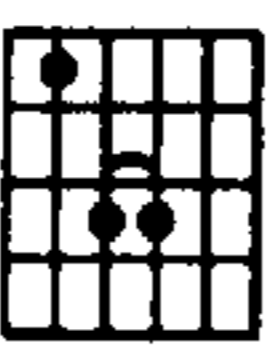
7fr.

G5



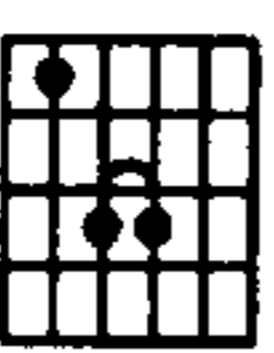
10fr.

F#5



9fr.

D5



5fr.

N.C.

think now why I I should will just e - ven say good - try. bye.

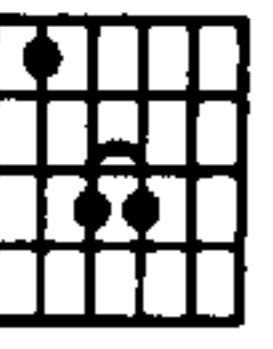
1.

D5



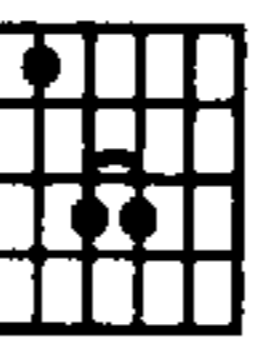
5fr.

E5



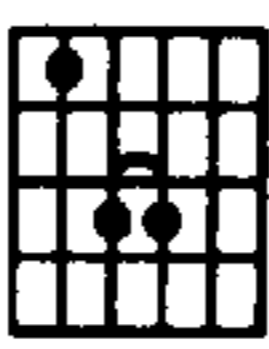
7fr.

D5



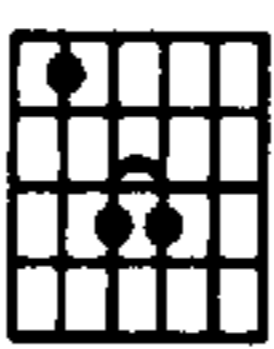
5fr.

E5



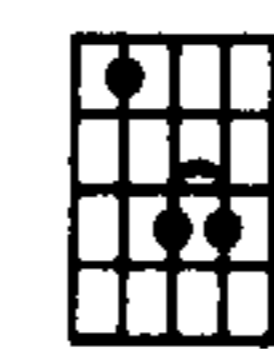
7fr.

G5



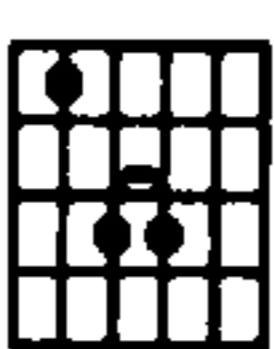
10fr.

F#5



9fr.

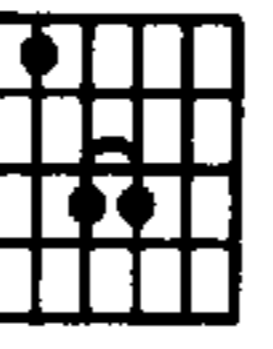
D5



5fr.

N.C.

D5



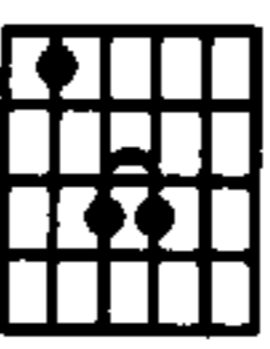
5fr.

E5



7fr.

D5



5fr.

E5



7fr.

G5



10fr.

F#5



9fr.

D5

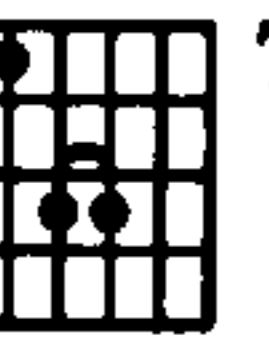


5fr.

N.C.

2.

E5



7fr.

N.C.

G5 10fr. F#5 9fr. D5 5fr.

N.C. N.C. N.C.

The first system of music consists of two staves. Above the staff, there are guitar chord diagrams for G5 (10th fret), F#5 (9th fret), and D5 (5th fret). The notation includes 'N.C.' (Natural Chord) above the first, third, and fifth measures. The music features a melodic line in the treble clef and a bass line in the bass clef, both in a key with one sharp (F#).

E5 7fr. G5 10fr. F#5 9fr. D5 5fr.

N.C. N.C. N.C.

The second system of music consists of two staves. Above the staff, there are guitar chord diagrams for E5 (7th fret), G5 (10th fret), F#5 (9th fret), and D5 (5th fret). The notation includes 'N.C.' (Natural Chord) above the second, fourth, and sixth measures. The music continues with a melodic line in the treble clef and a bass line in the bass clef.

Bm

The third system of music consists of two staves. Above the staff, there is a guitar chord diagram for Bm. The notation includes a double bar line in the middle of the system. The music features a melodic line in the treble clef and a bass line in the bass clef.

A G

The fourth system of music consists of two staves. Above the staff, there are guitar chord diagrams for A and G. The notation includes a double bar line in the middle of the system. The music features a melodic line in the treble clef and a bass line in the bass clef.

A

Repeat and fade

The fifth system of music consists of two staves. Above the staff, there is a guitar chord diagram for A. The notation includes a double bar line in the middle of the system. The music features a melodic line in the treble clef and a bass line in the bass clef.

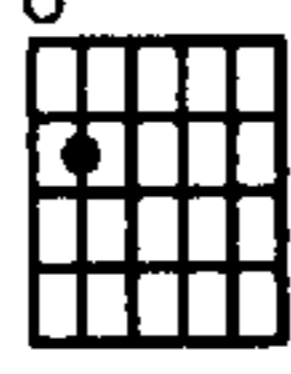
HARVESTER OF SORROW

Words and Music by
James Hetfield and Lars Ulrich

Moderately slow

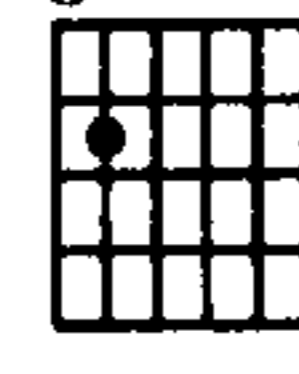
N.C.

E5



N.C.

E5

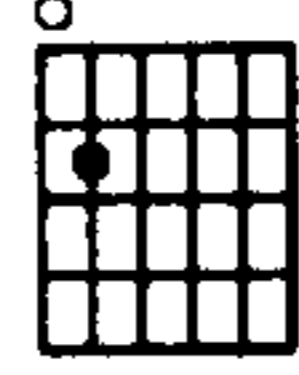


R.H.

N.C.

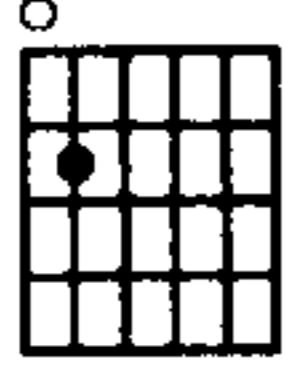
Play 3 times

E5



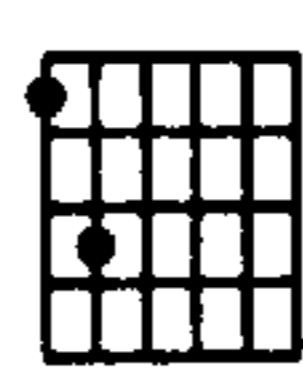
N.C.

E5



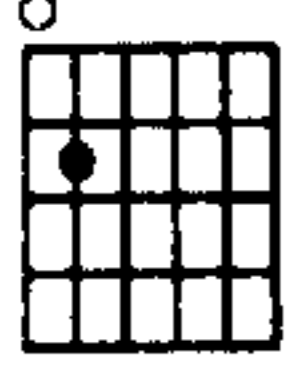
N.C.

F5



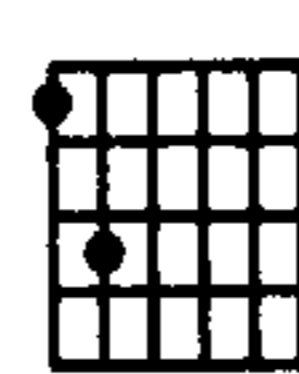
N.C.

E5



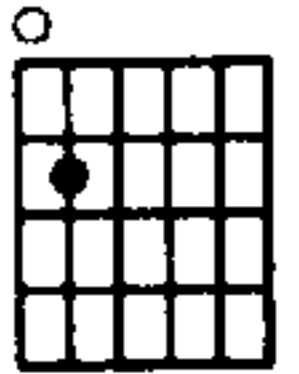
N.C.

F5



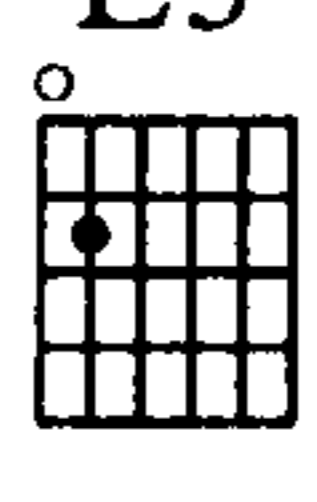
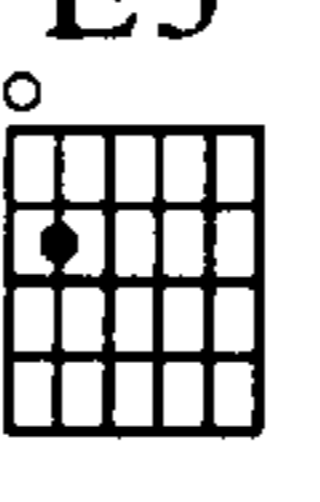
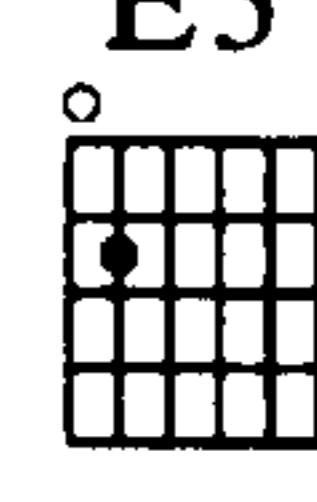
N.C.


E5

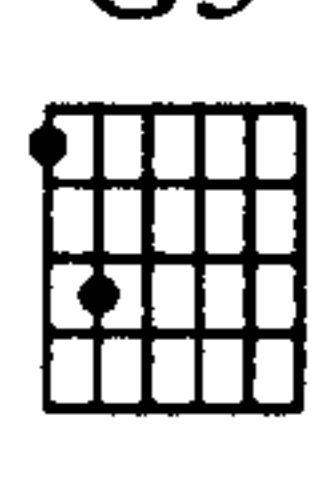
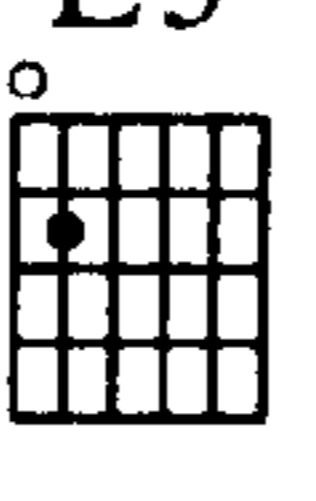
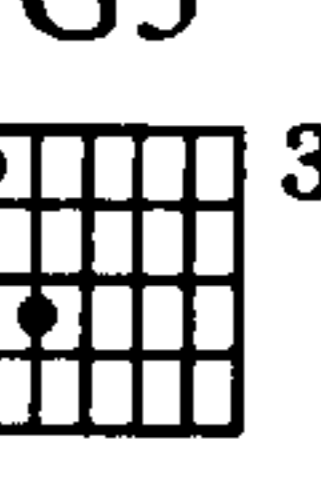



N.C. E5  N.C.

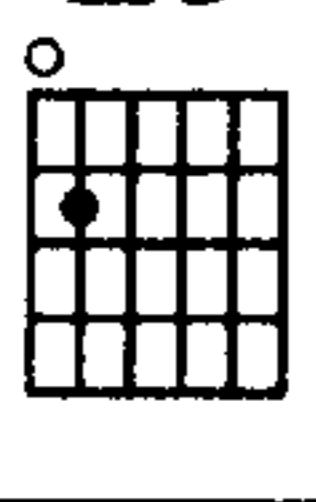
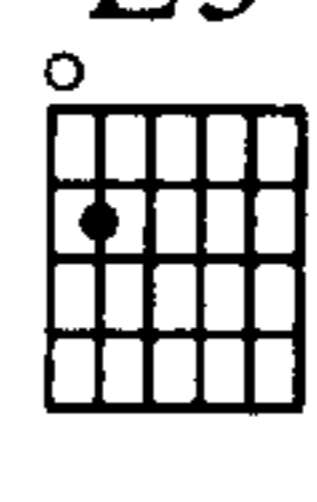


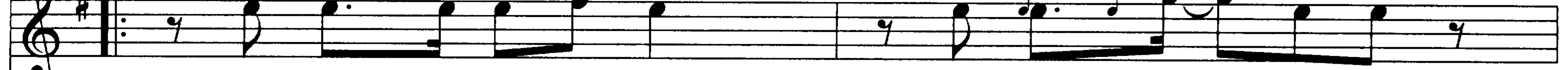
E5  N.C. E5  N.C. E5  N.C.



G5  3fr. N.C. E5  N.C. G5  3fr. N.C.



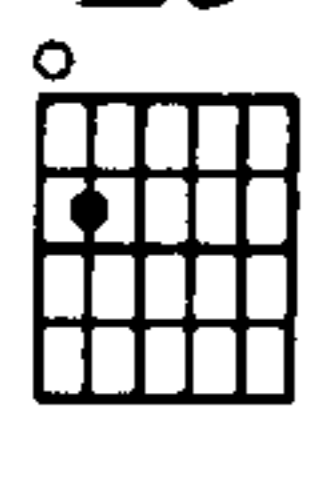
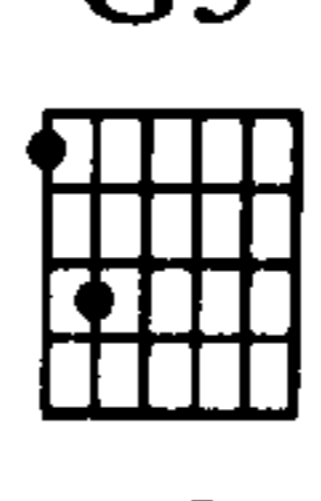
E5  N.C. E5  N.C.

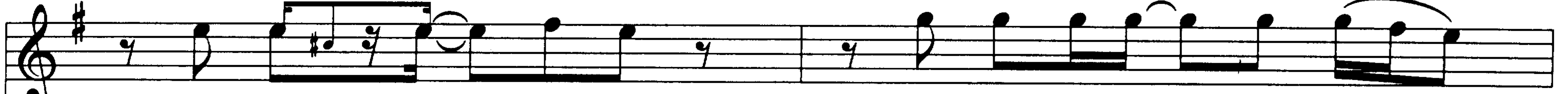


My life suf - fo - cates.
Pure black look - ing clear.

Plant - ing seeds - of hate.
My work is done - soon here.



E5  N.C. G5  3fr. N.C.



I've loved, turned - to hate.
Try get - ting back - to me.

Trapped far be - yond - my fate. _____
Get back which used - to be. _____



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

I give, you take this life that I— for - sake.
 Drink up, shoot in. Let the beat - ings— be - gin.

E5 N.C. G5 3fr. N.C. E5

Been cheat - ed of my youth. You turned this lie— to truth.——
 Dis - trib - u - tor of pain. Your loss be - comes - my gain.—— }

R.H.

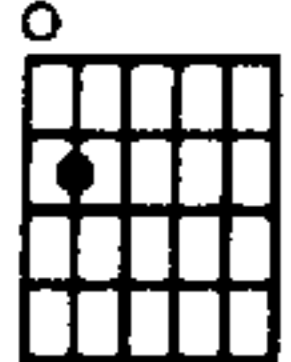
N.C. E5 N.C. E5 N.C. E5 N.C.

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

E5 N.C.

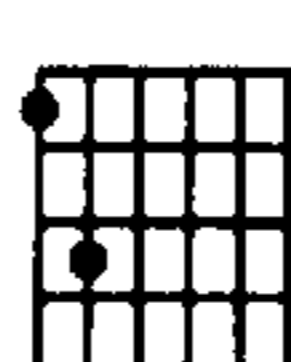
R.H.

E5



N.C.

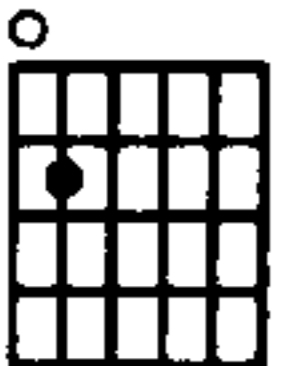
F5



N.C.

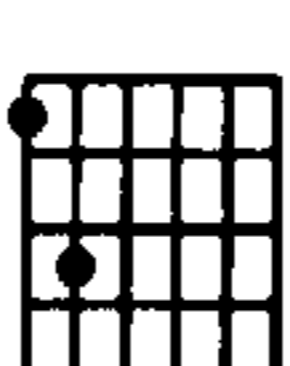
Piano accompaniment for the first system, featuring a bass line with eighth notes and a treble line with rests.

E5



N.C.

F5



N.C.

Piano accompaniment for the second system, featuring a bass line with eighth notes and a treble line with rests.

Har - vest - er — of sor - row. —

(Lan - guage of — the mad.) —

Piano accompaniment for the third system, featuring a bass line with eighth notes and a treble line with rests.

E5



N.C.

F5



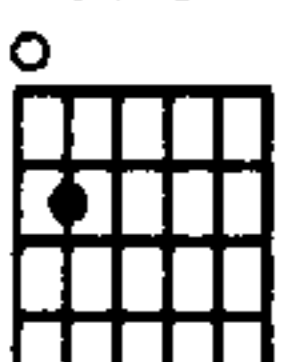
N.C.

Piano accompaniment for the fourth system, featuring a bass line with eighth notes and a treble line with rests.

Har - vest - er — of sor - row. —

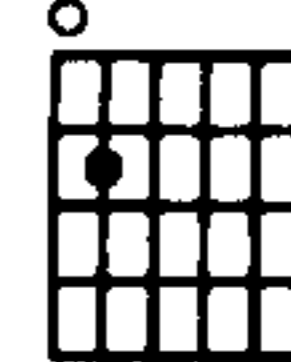
Piano accompaniment for the fifth system, featuring a bass line with eighth notes and a treble line with rests.

1. E5



N.C.

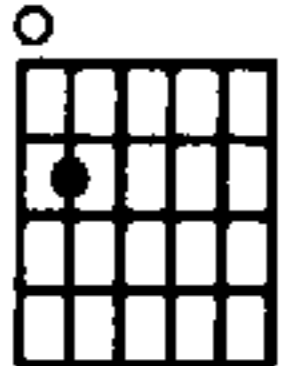
E5



N.C.

Piano accompaniment for the sixth system, featuring a bass line with eighth notes and a treble line with rests.

E5



N.C.

E5



N.C.

G5



3fr.

N.C.

Piano accompaniment for the seventh system, featuring a bass line with eighth notes and a treble line with rests.

2.

E5

N.C.

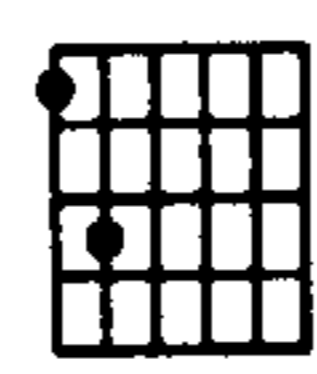
E5 N.C. E5 N.C. E5 N.C. E5 N.C. E5 N.C.

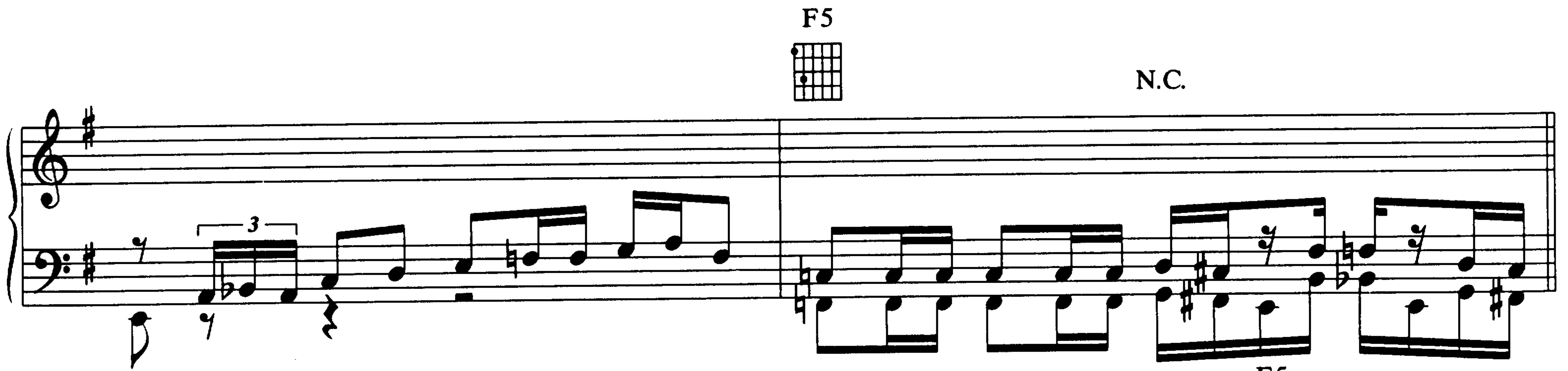
G5 3fr. N.C. E5 N.C. E5 N.C. E5 N.C.

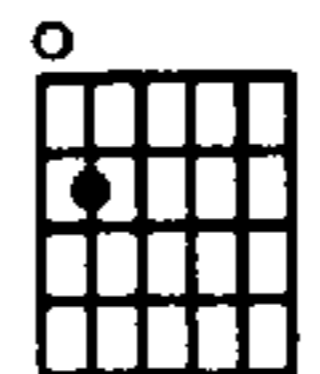
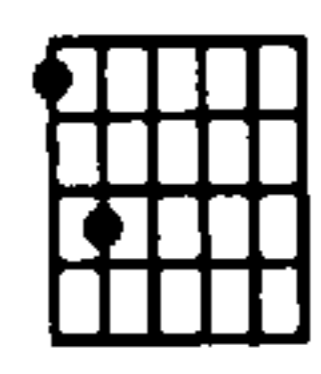
E5 N.C.

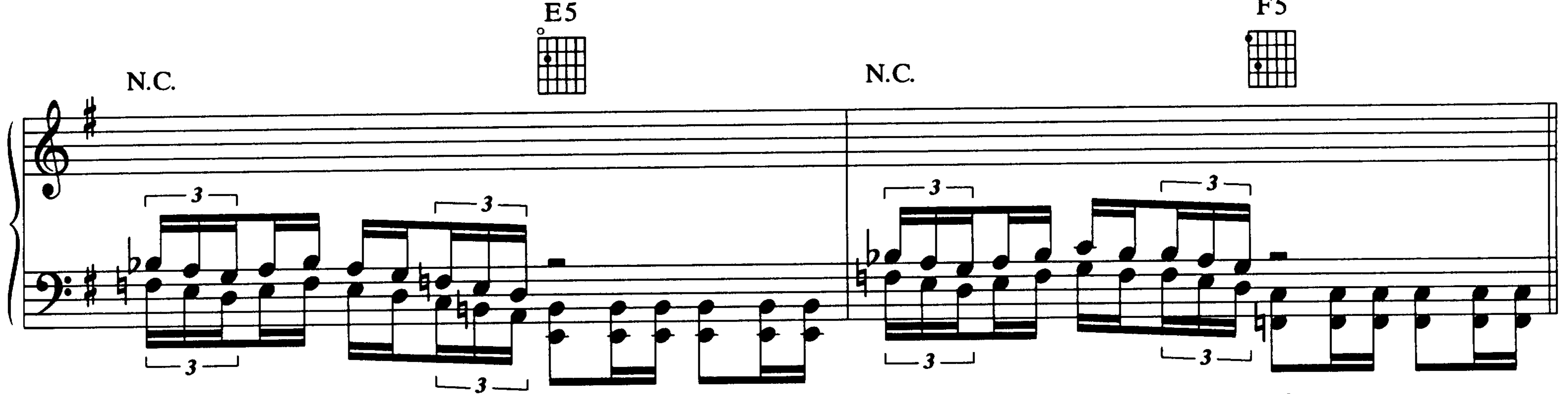
E5 N.C.

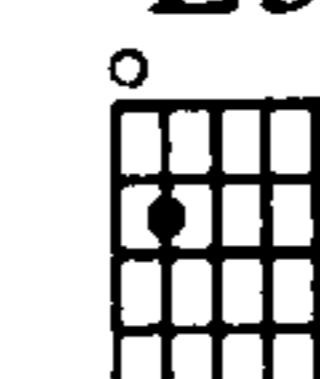
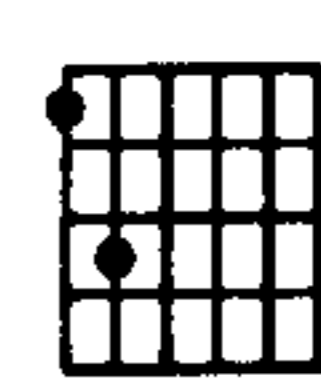
R.H. 3

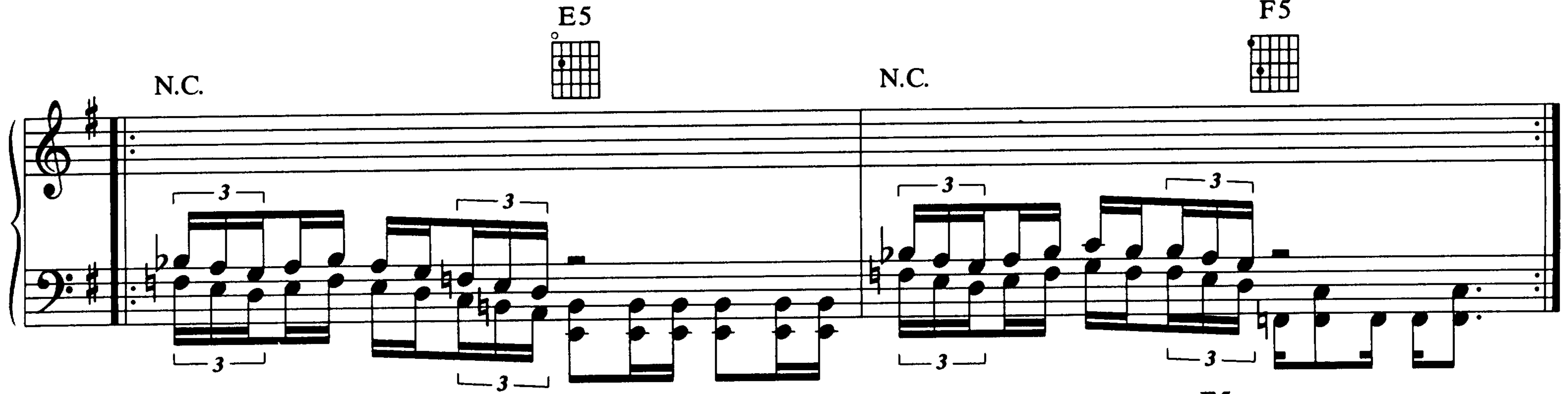
F5  N.C.



N.C.  N.C. 



N.C.  N.C. 



 N.C. 



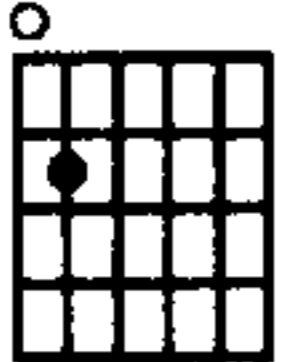
N.C.   N.C.



All have said— their prayers.

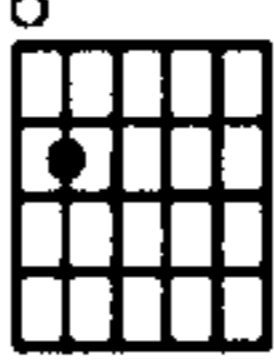


E5



N.C.

E5

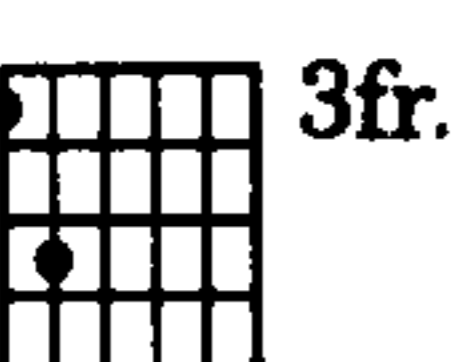


N.C.

In - vade their - night - mares.

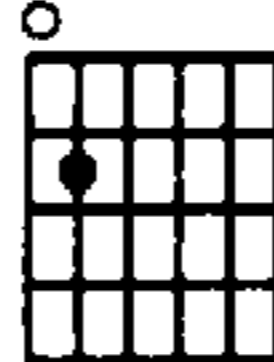
To see in - to - my eyes.

G5



N.C.

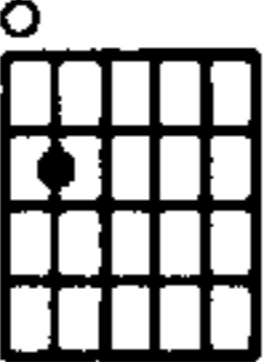
E5



You'll find where mur - der lies.

R.H.

E5

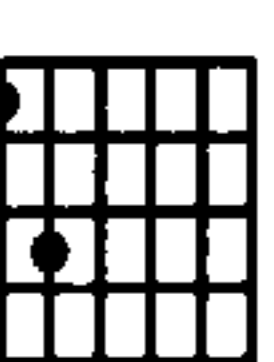


N.C.

N.C.

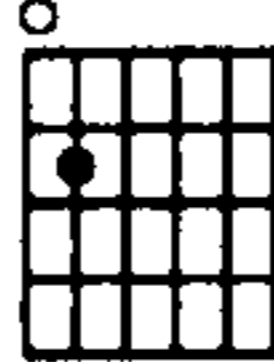
In - fan - ti - cide.

F5



N.C.

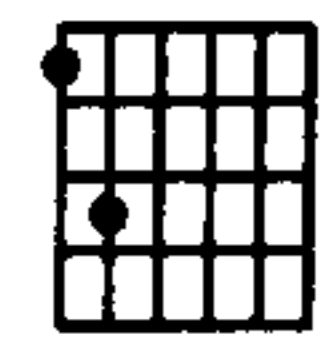
E5



N.C.

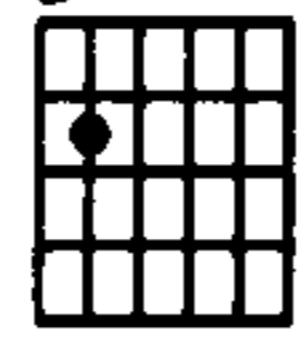
Har - vest - er of sor - row.

F5

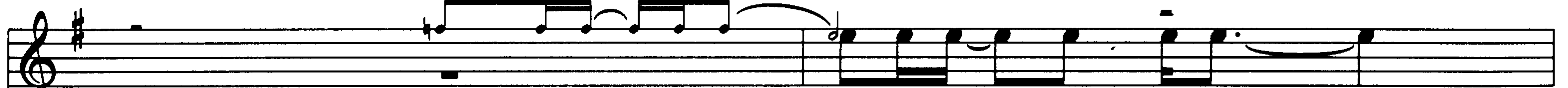


N.C.

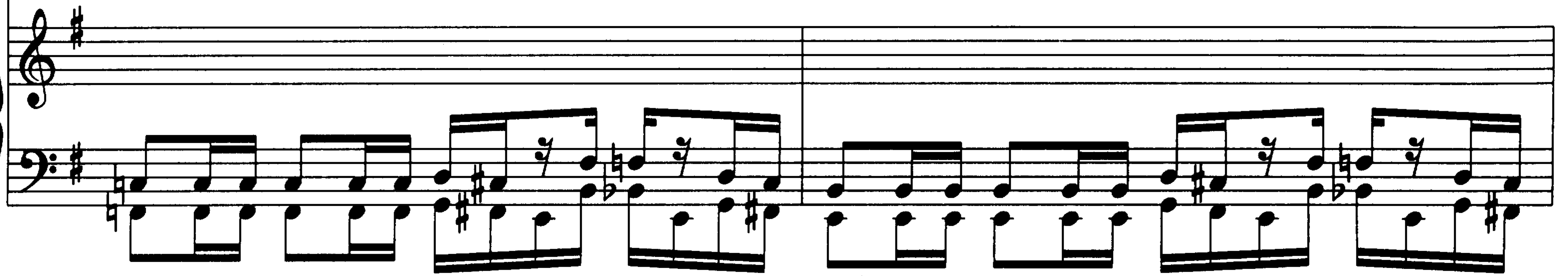
E5



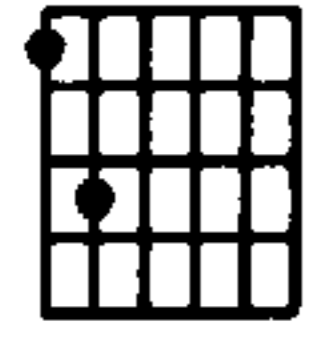
N.C.



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

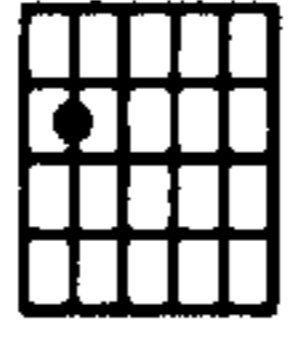


F5

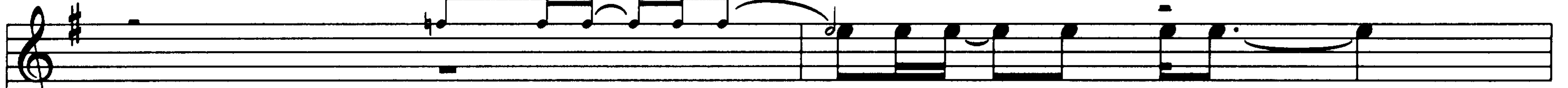


N.C.

E5



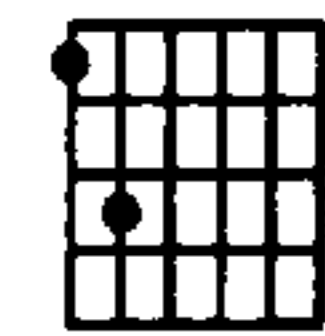
N.C.



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

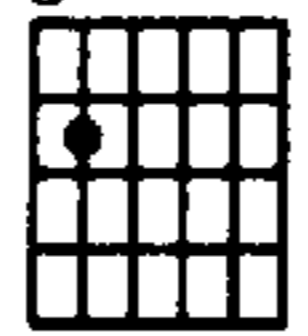


F5

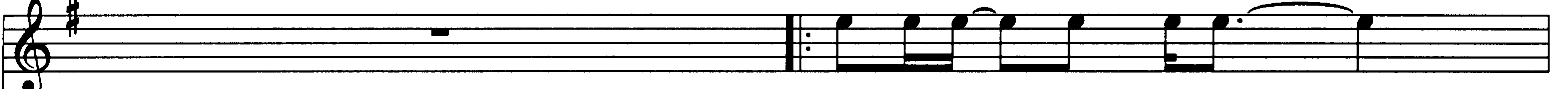


N.C.

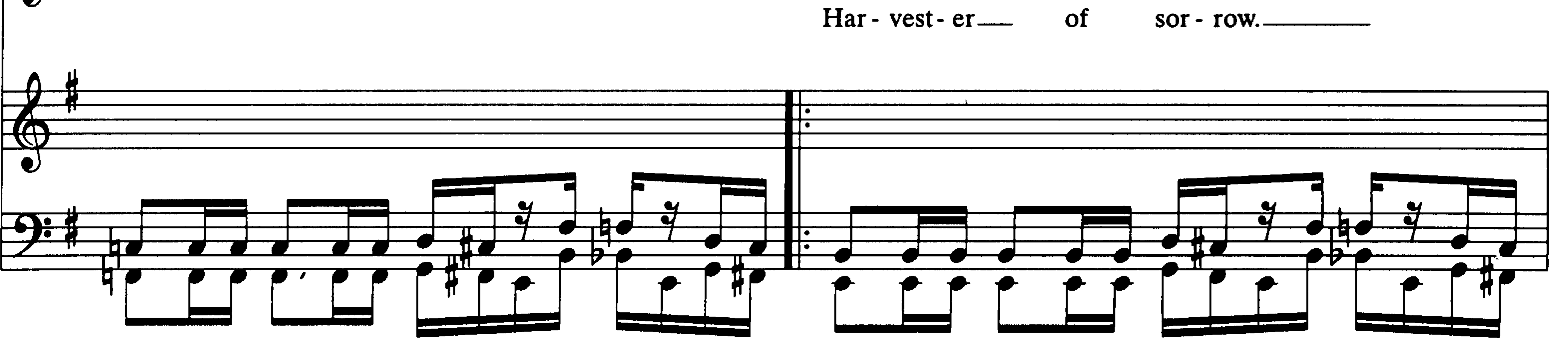
E5



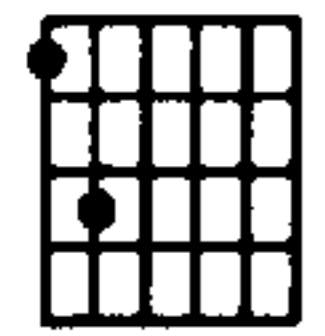
N.C.



Har - vest - er of sor - row.



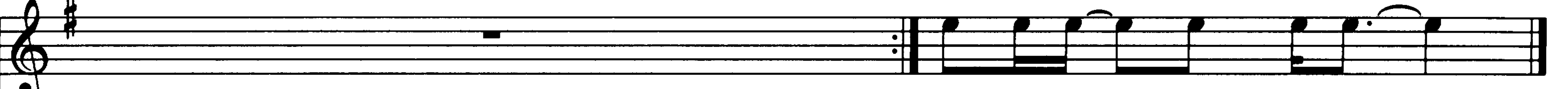
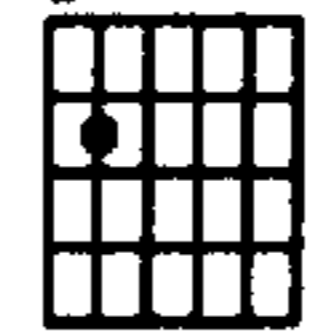
F5



N.C.

Play 4 times

E5



Har - vest - er of sor - row.

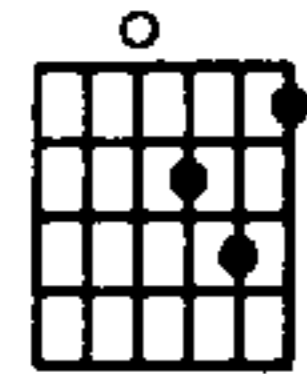


MAMA SAID

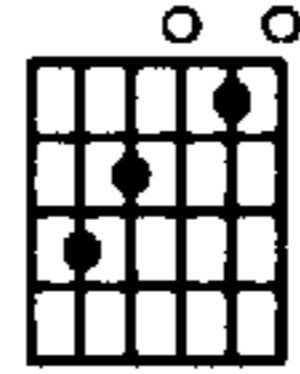
Words and Music by
James Hetfield and Lars Ulrich

Slowly

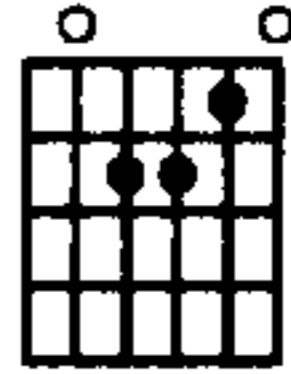
Dm



C



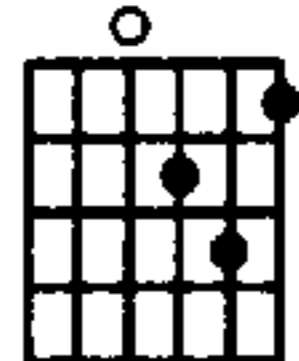
Am



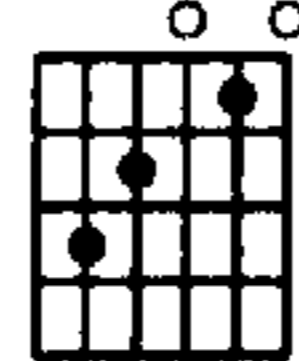
* *mp*

with pedal

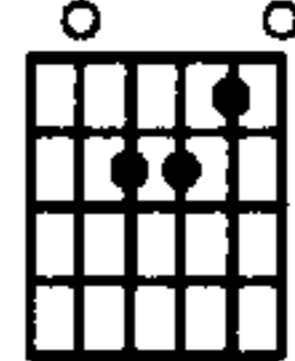
Dm



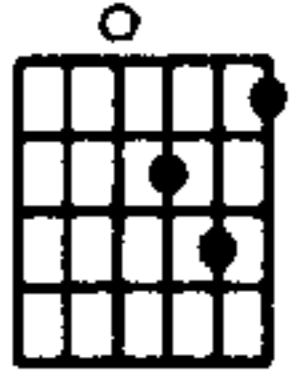
C



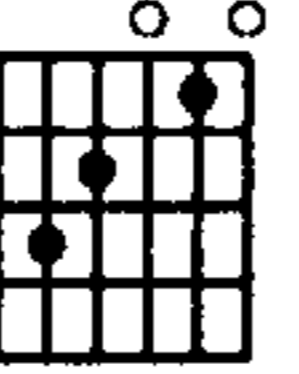
Am



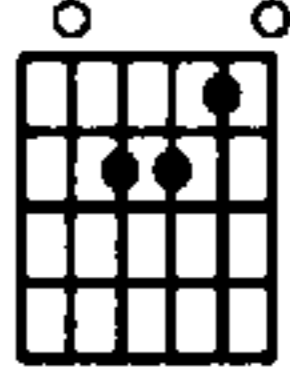
Dm



C



Am



Ma - ma, she has taught me well.
Reb - el, my new last name,
Ma - ma, now I'm com - ing home,

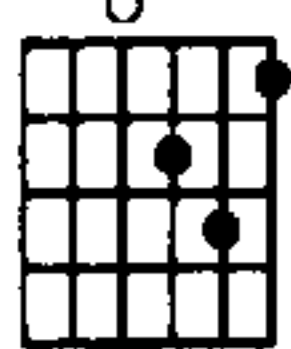
Told me when I was young, —
wild blood in my veins. —
I'm not all you wished of me. —

A

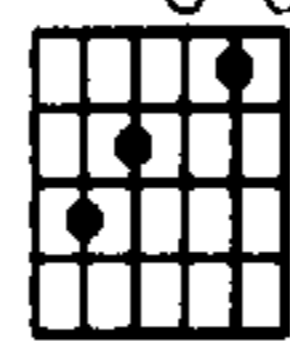
(*mp, mp, mf*)

*Recorded a half step lower.

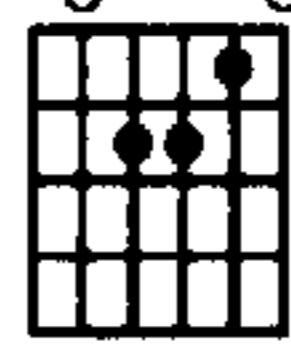
Dm



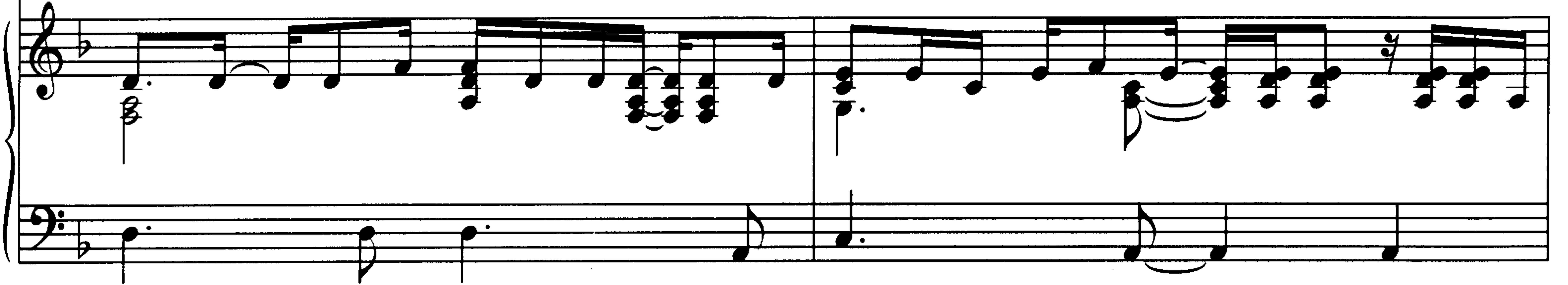
C



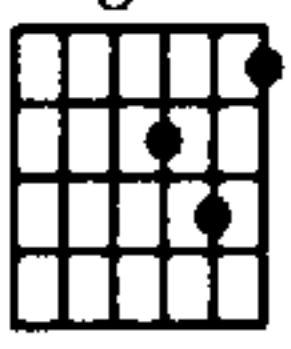
Am



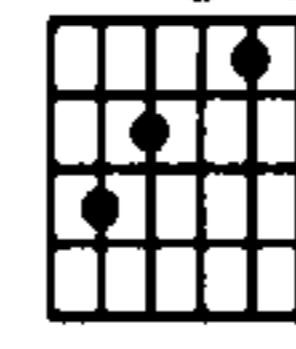
"Son, your— life's an o - pen book. Don't close it 'fore it's done."— The
 A - pron— strings a - round my neck, the mark that still re - mains. I
 moth - er's— love for her son, un - spo - ken, help me be.— Yeah, I



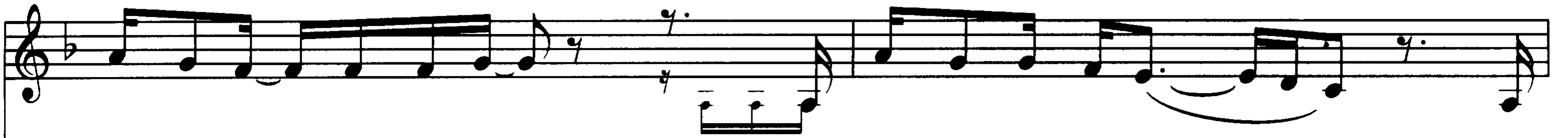
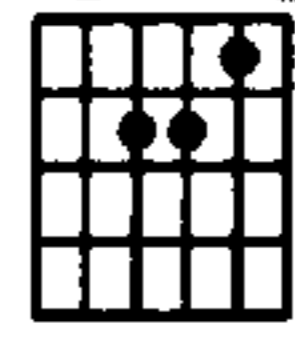
Dm



C



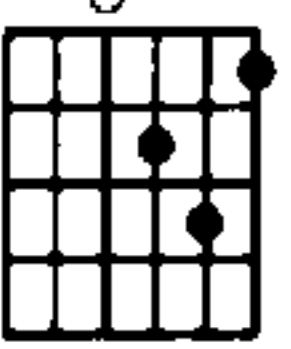
Am



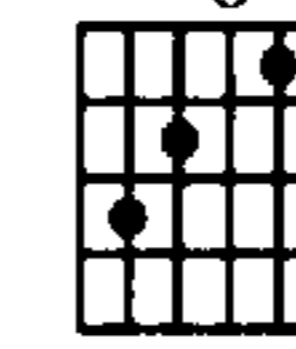
bright - est flame - burns quick - est.— That's what I heard her say.— A
 left home at— an ear - ly age of what I heard was wrong. I
 took your love— for grant - ed,— and all the things you said to me,— yeah. I



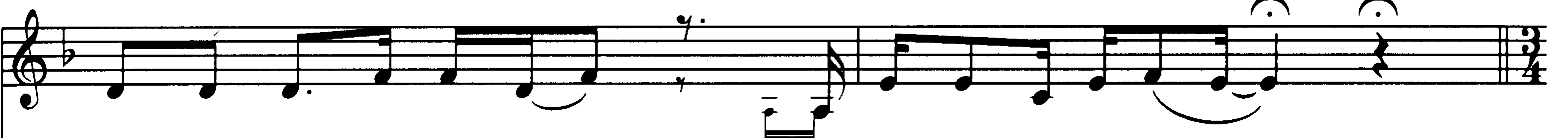
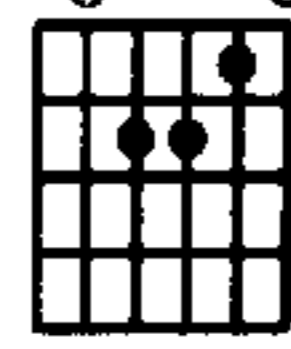
Dm



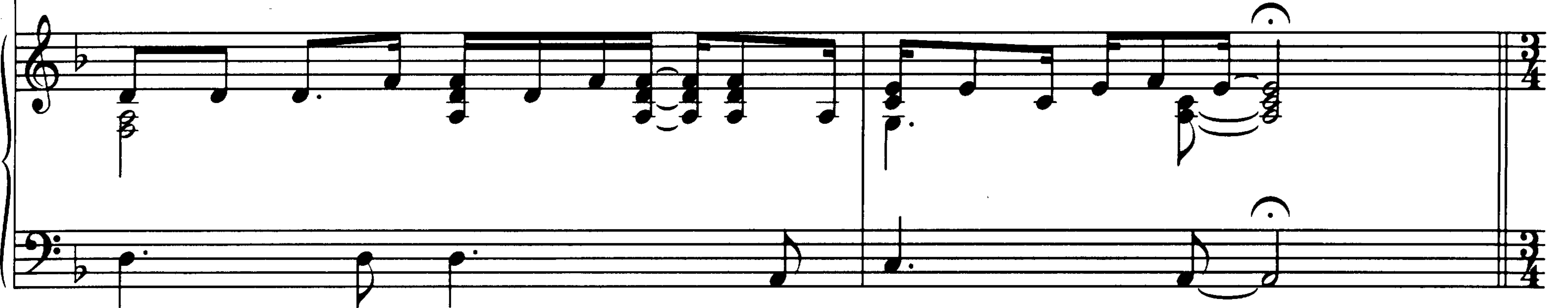
C



Am



son's heart's owed to moth - er,— but I must find my way.—
 nev - er asked for - give - ness,— but what is said is done.—
 need your arms to wel - come me, but a cold stone's all I see.—



Dm C Am G Dm C Am
 Let my— heart go. — Let your— son

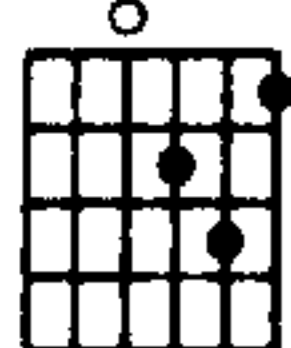
mf

G Dm C Am G
 grow. — Ma- ma, let my— heart go, — or

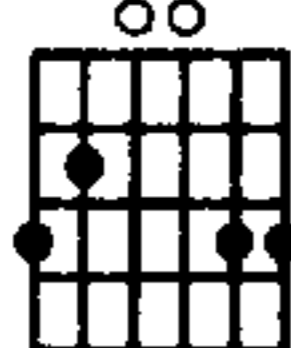
To Coda I
 Dm C B♭ G 1. Am 2. Am
 let this— heart be— still. still.

Dm G C F
 Nev - er I— ask— of you but nev - er I— gave. — But you

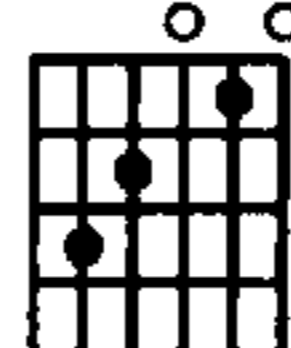
Dm



G



C

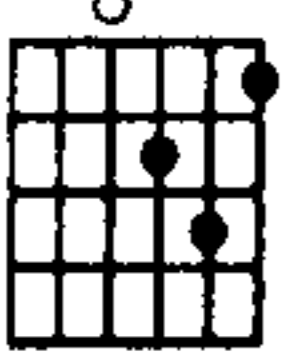


F

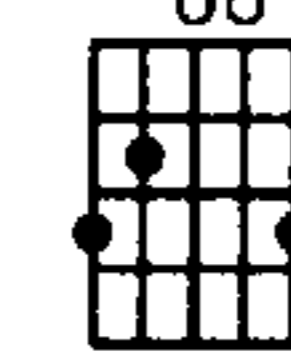


gave me your emp - ti - ness— I now take to my— grave.—

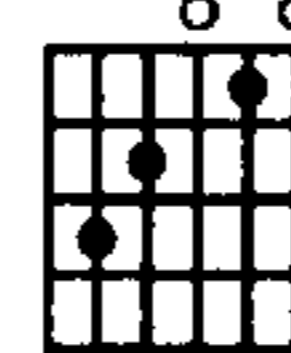
Dm



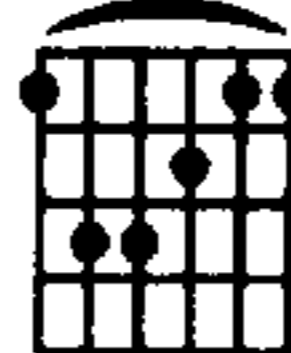
G



C

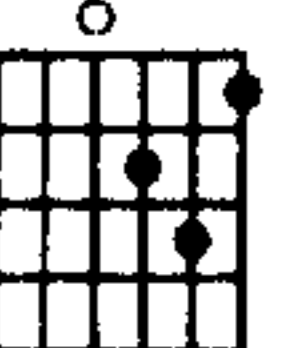


F

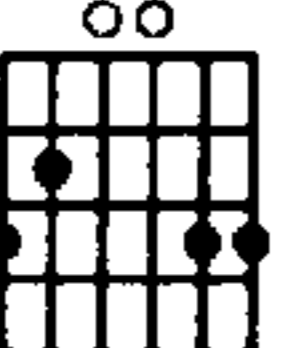


Nev - er I— ask— of you but nev - er I— gave.— But you

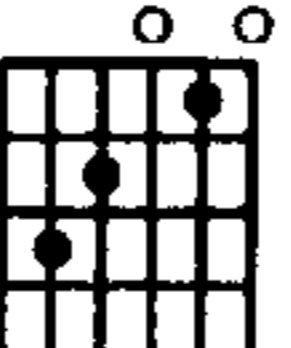
Dm



G



C



F

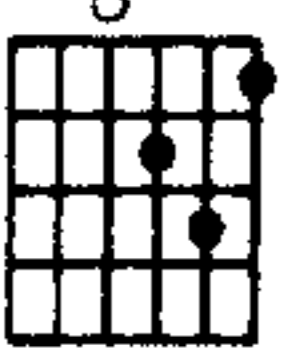


To Coda II

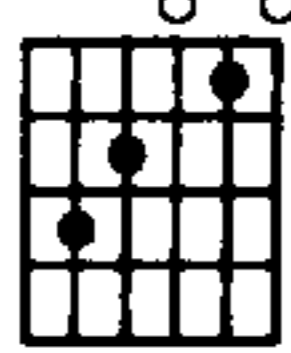


gave me your emp - ti - ness— I now take to my— grave.— So

Dm



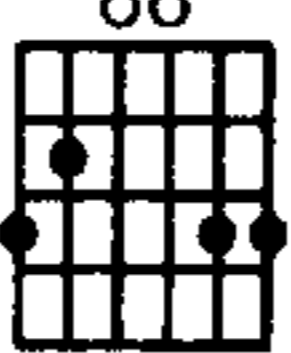
C



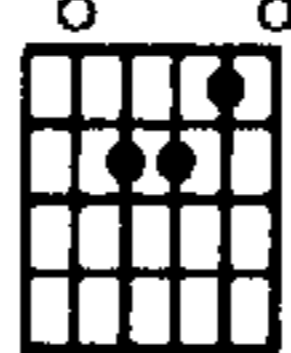
Bb



G



Am



D.S. al Coda I



let this heart be— still.

Coda I

Am Dm C Am Dm C Am

still. Let my heart go. — Ma-ma, let my heart.

Dm C Am Dm C Bb G

go. — Mm, -ya nev-er let my heart go. — So let this heart be—

Am Dm G C F

still.

Dm G C F

D.S. al Coda II %%

Coda II

Dm C Bb G Am

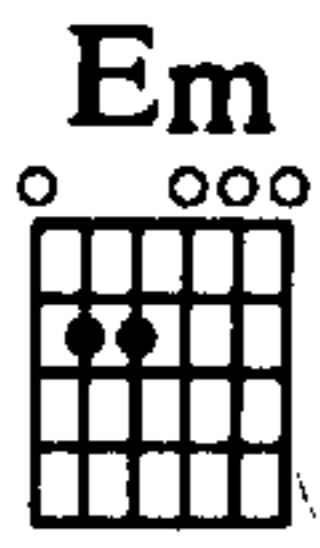
let this heart be— still.

rit.

NOTHING ELSE MATTERS

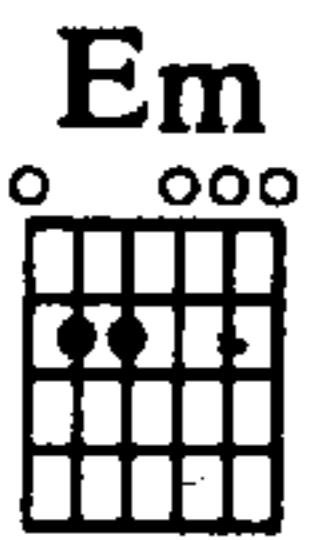
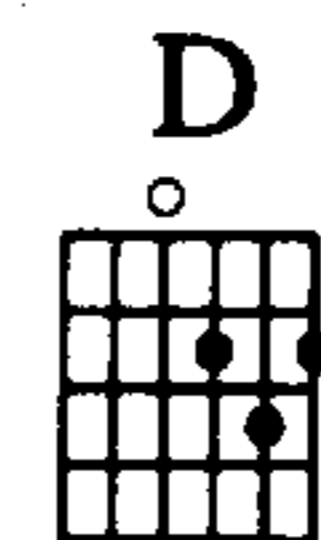
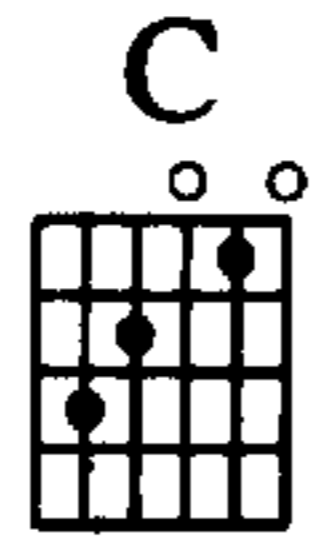
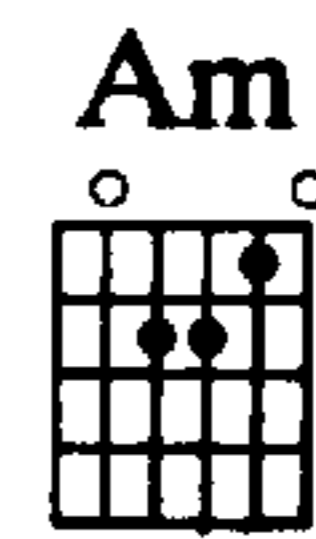
Words and Music by
James Hetfield and Lars Ulrich

Slowly, in 2

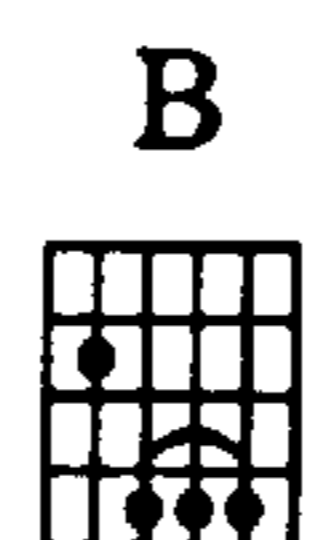
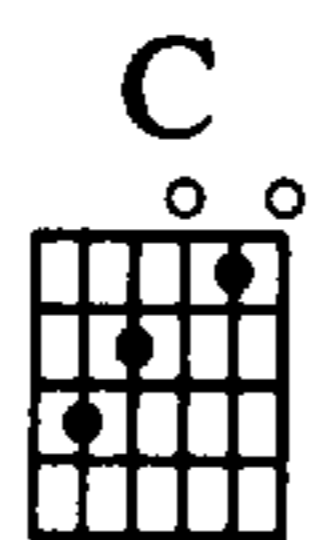
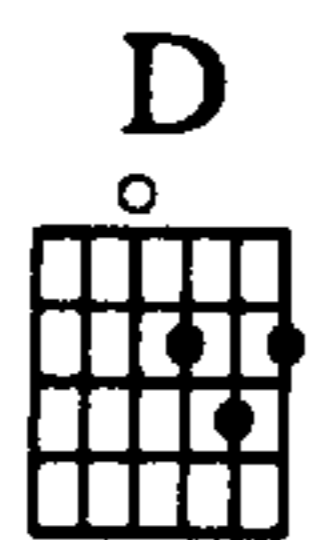
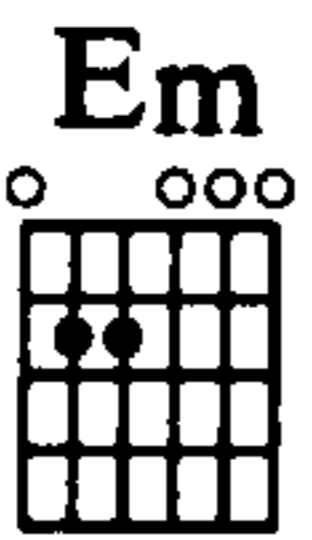


mp legato

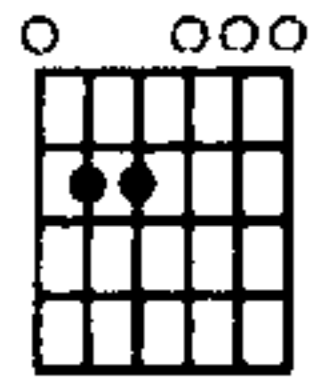
with pedal



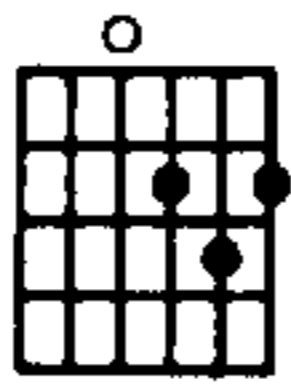
Play 3 times



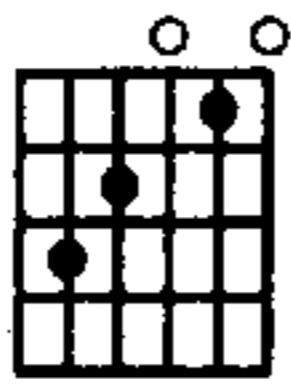
Em



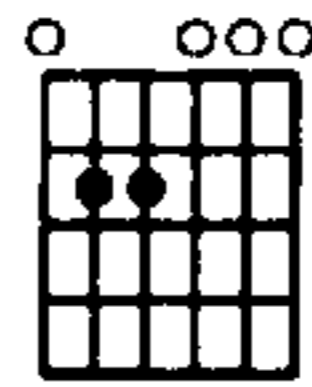
D



C



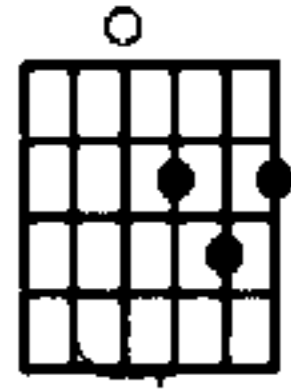
Em



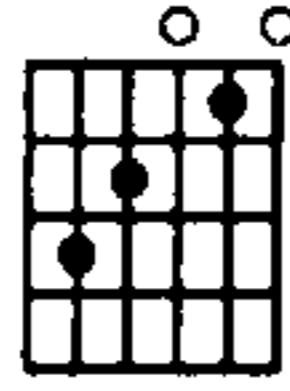
So close, no mat-ter how far._____

Could- n't be much more

D



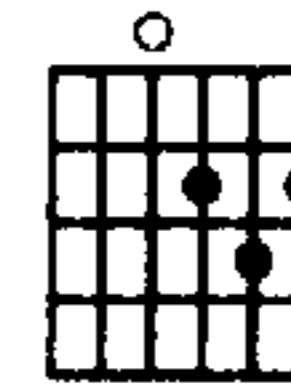
C



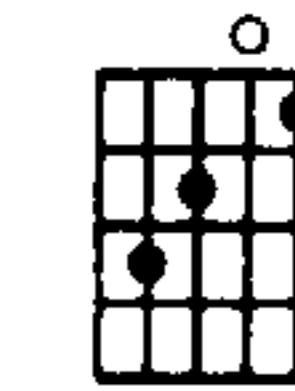
Em



D



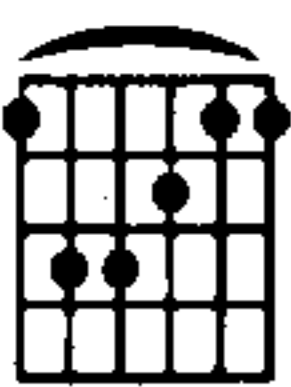
C



from the heart._____

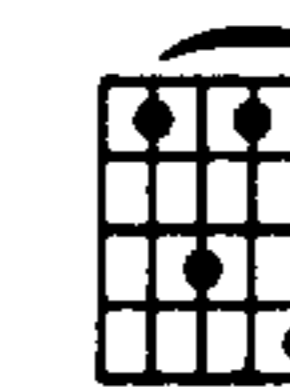
For- ev- er trust - ing who we are._____

G



3fr.

B7sus4



2fr.

Em

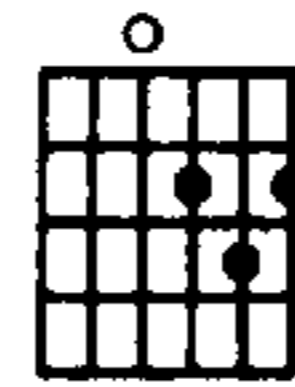


And noth - ing else_____ mat- ters._____

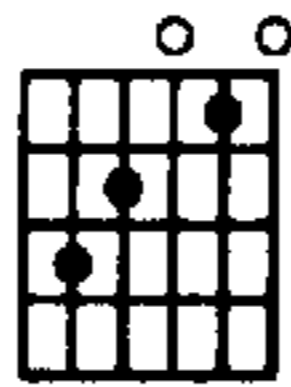
Em



D



C



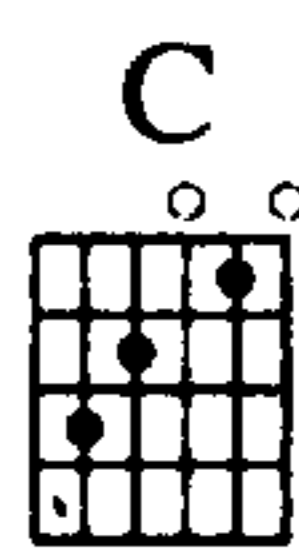
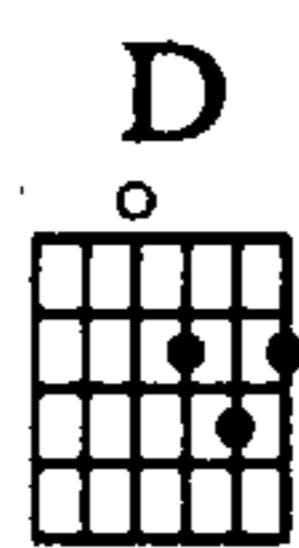
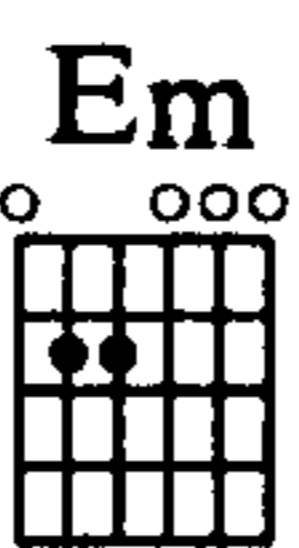
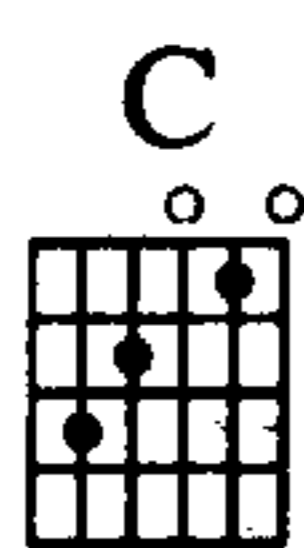
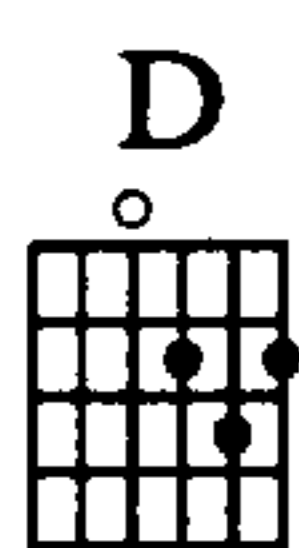
Em



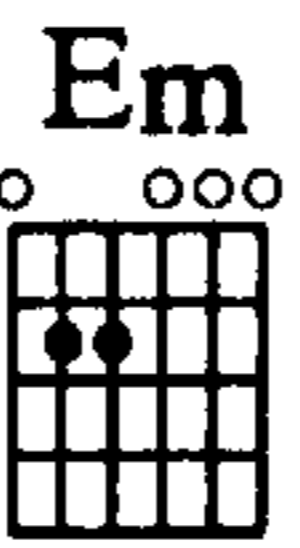
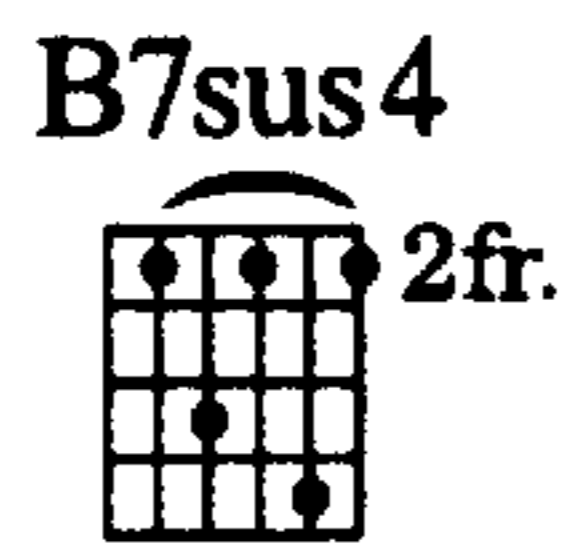
Nev- er o- pened my - self this way._____

Life is ours, we live it

mf

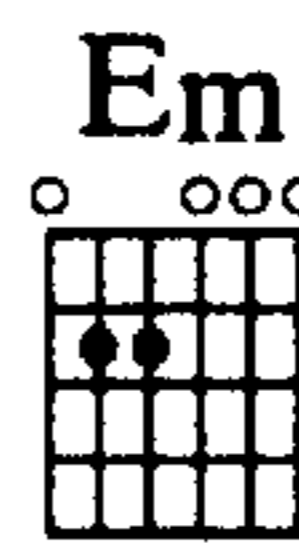
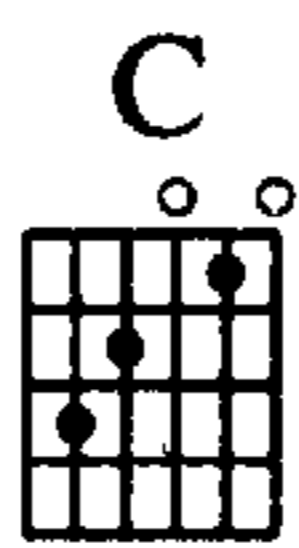
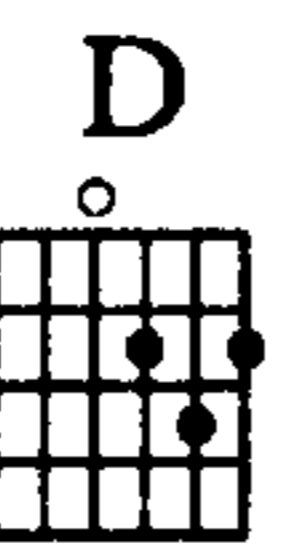
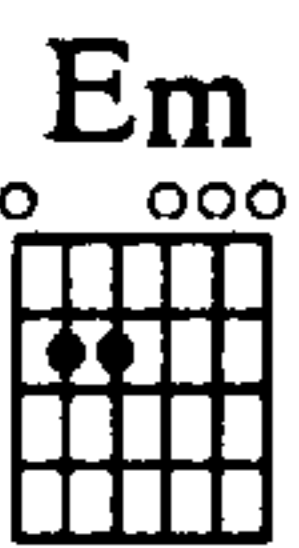


our way. — All these words I don't just say. —

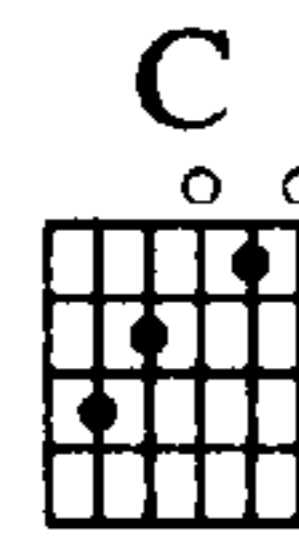
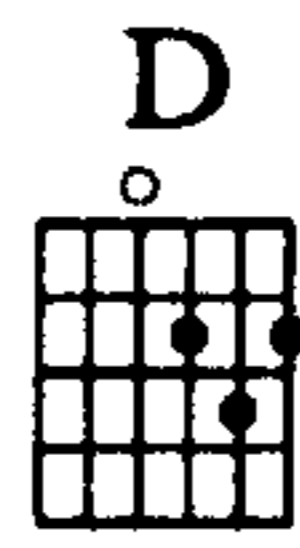
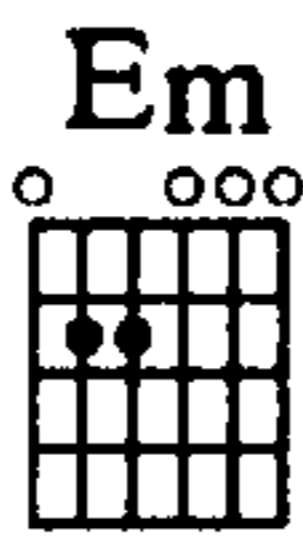
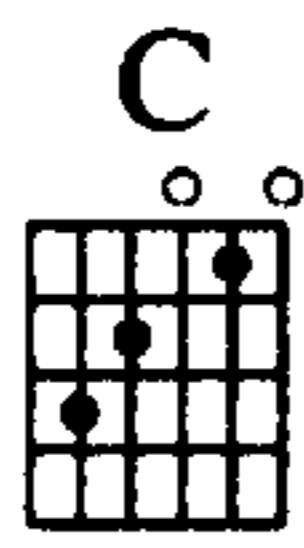
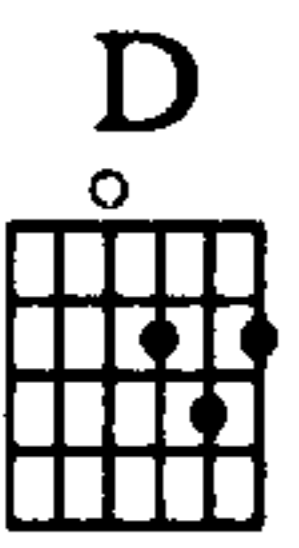


And noth - ing else — mat - ters. —

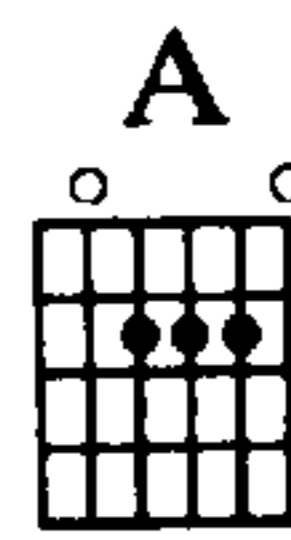
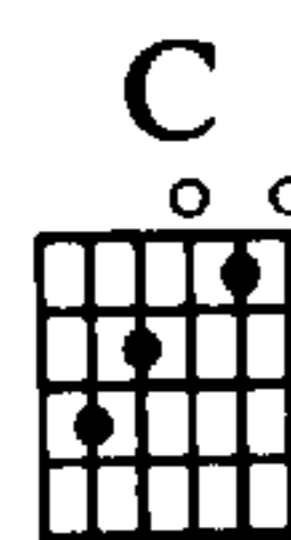
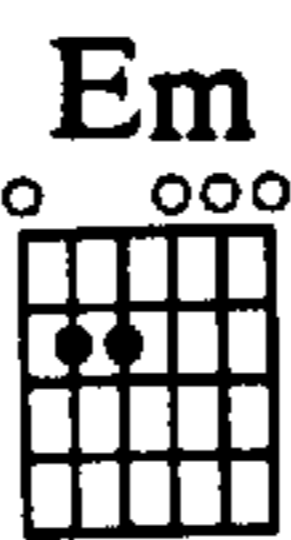
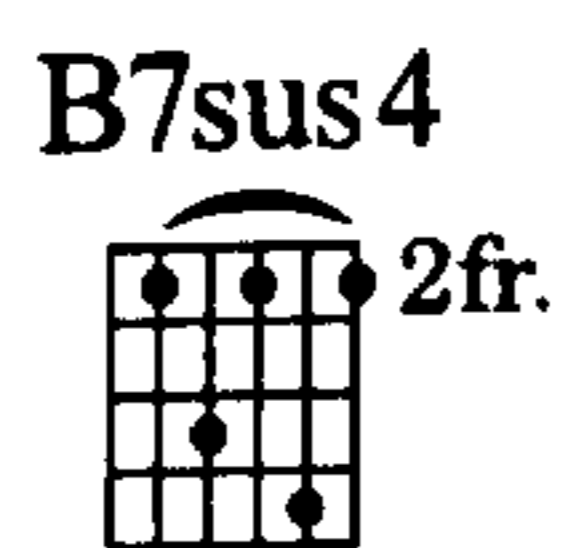
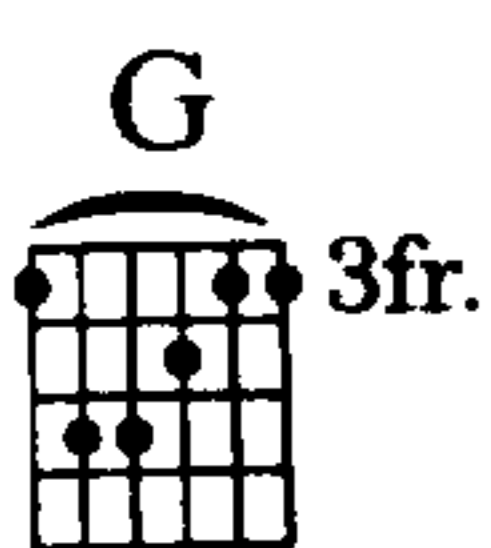
*Substitute small notes 2nd time.



Trust I seek and I find in you. — Ev-'ry day for us —

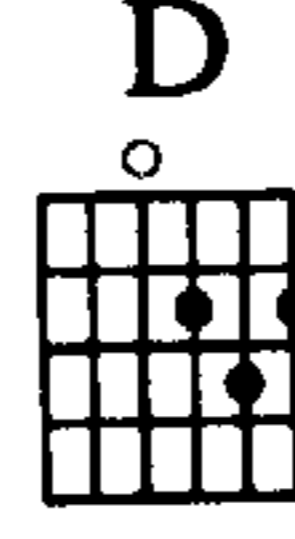
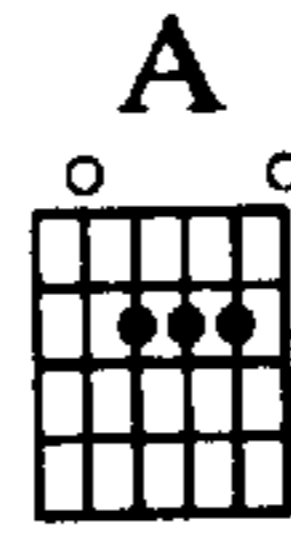
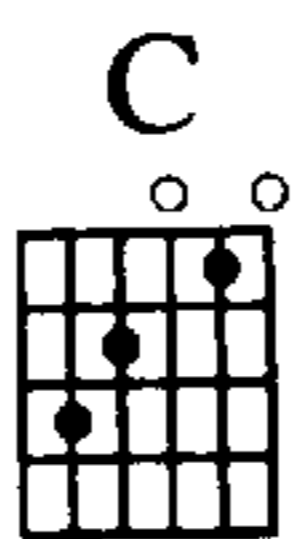
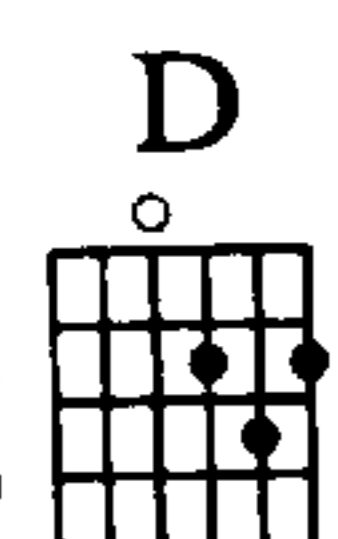


some-thing new. — O-pen mind for — a dif - f'rent view. —

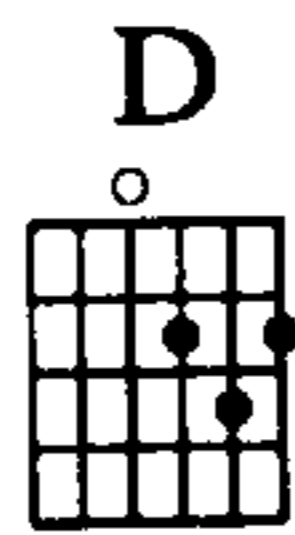
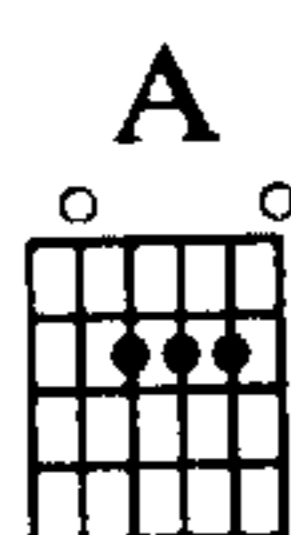


And noth - ing else — mat - ters.

*Substitute small notes 2nd time.

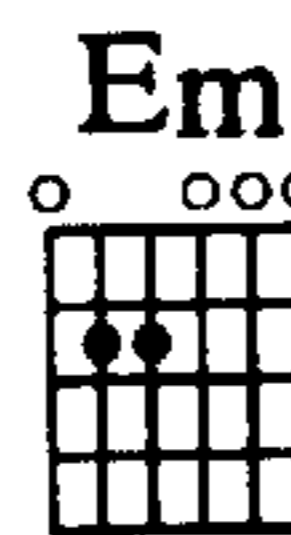
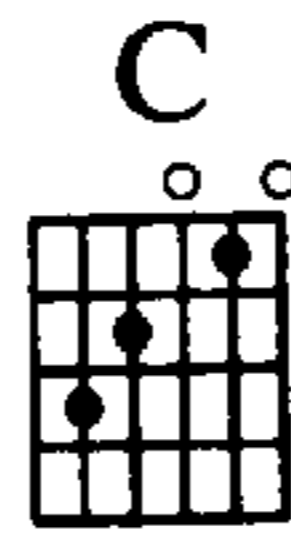
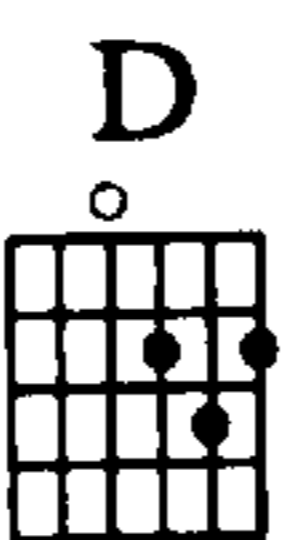
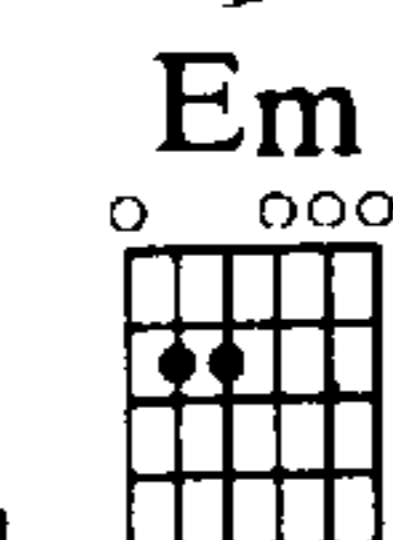


Nev - er cared for what — they do. Nev - er cared for what — they



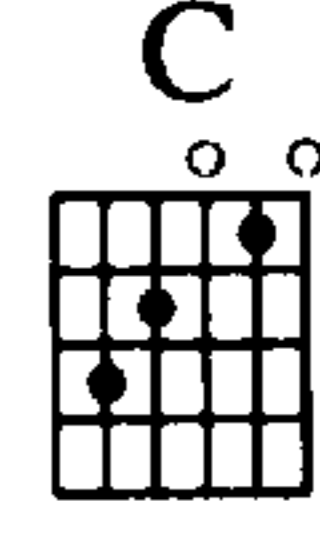
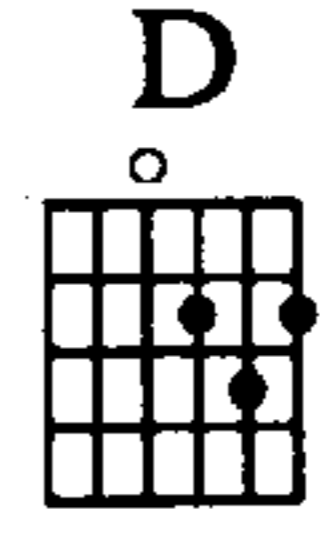
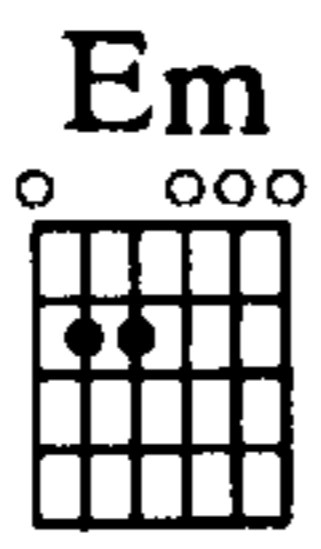
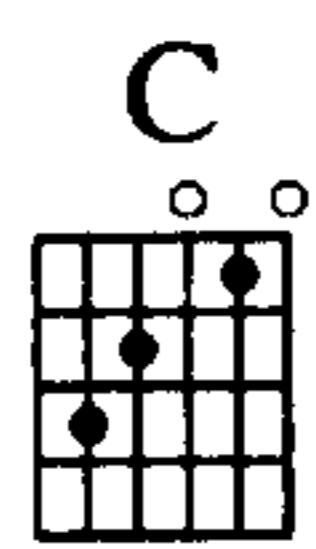
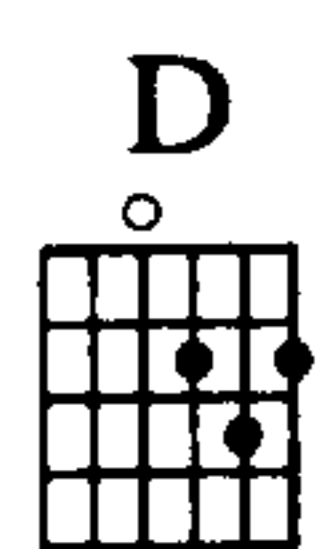
know. But I know.

dim.



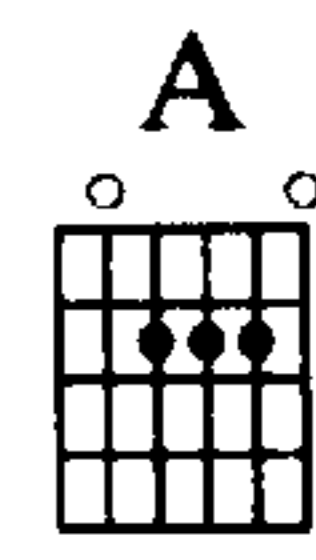
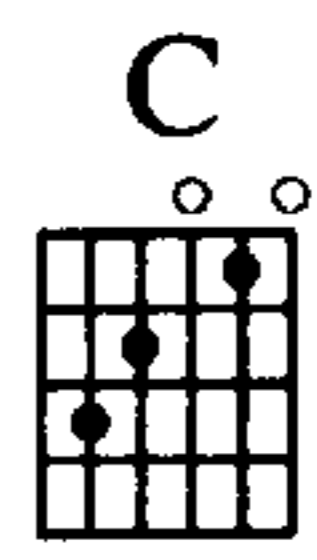
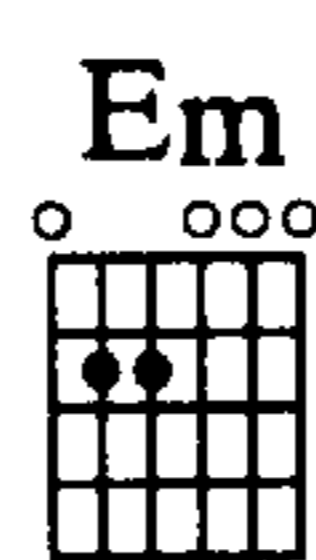
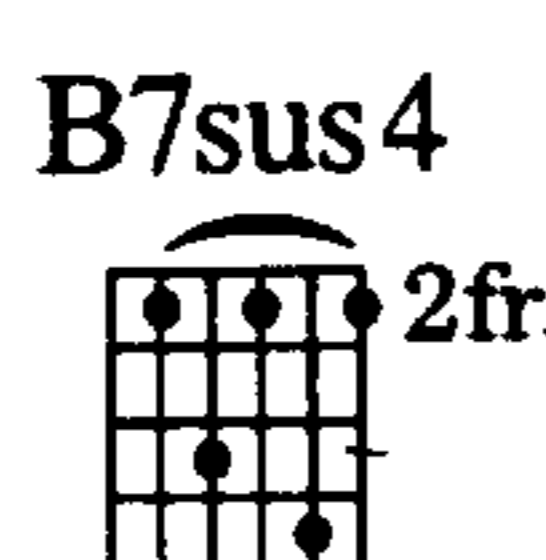
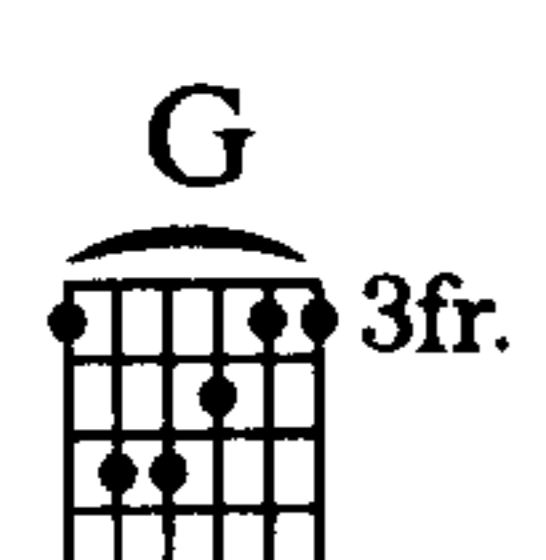
So close, no mat - ter how far. Could - n't be much more

mf



from the heart. — For - ev - er trust - ing who we are. —

D.S. al Coda I %

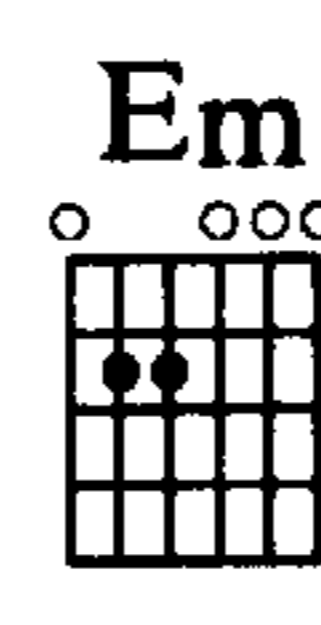
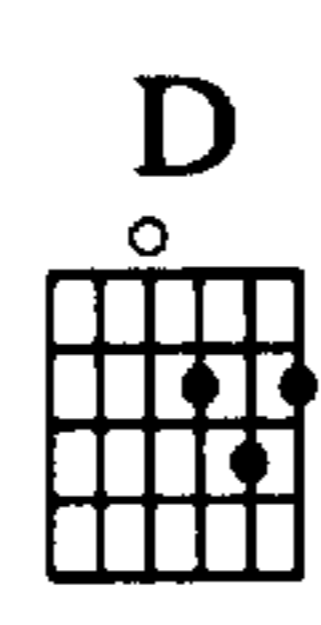
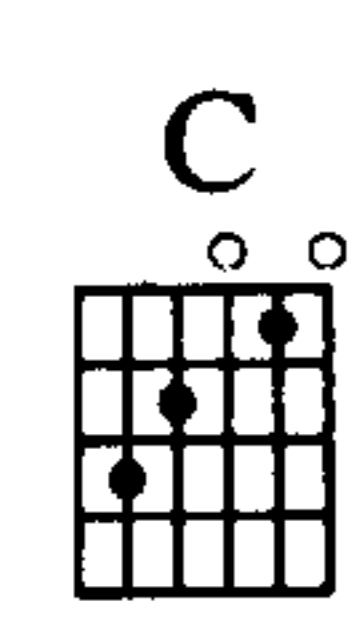


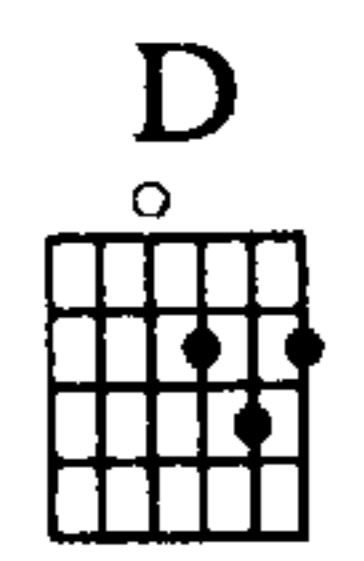
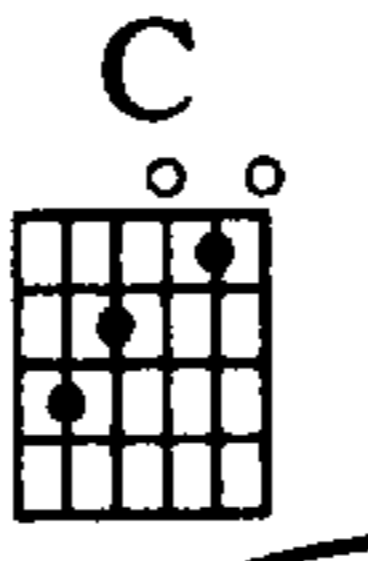
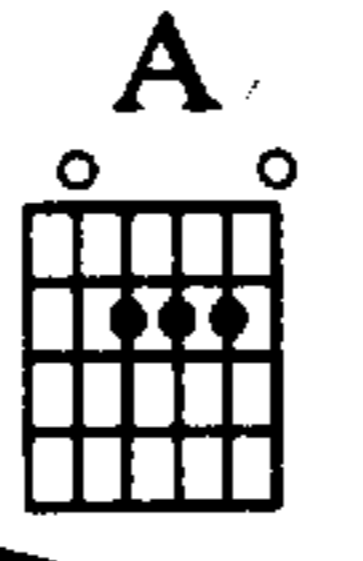
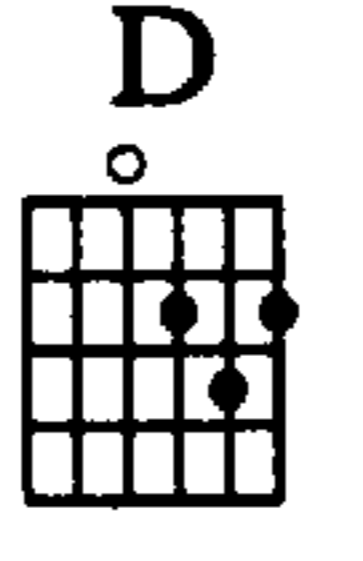
And noth - ing else — mat - ters. —

Coda I


mf

2nd time, D.S. al Coda II %%



Coda II    

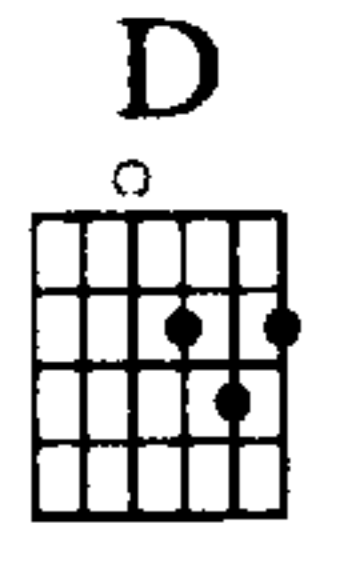
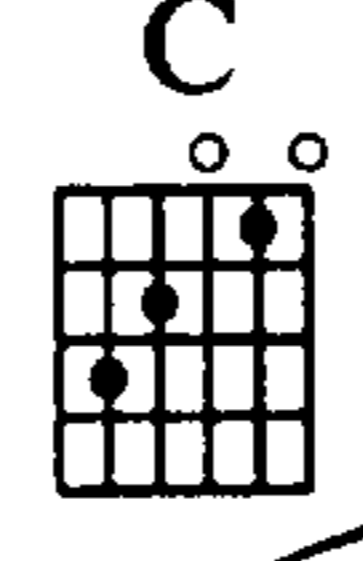
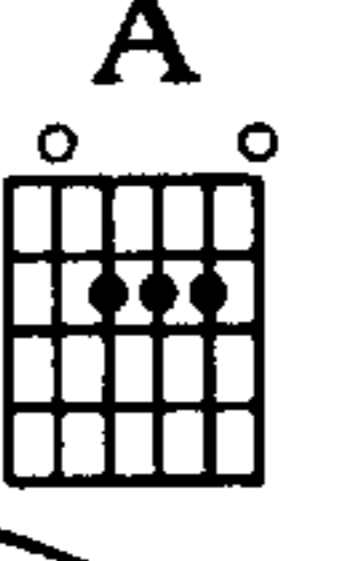
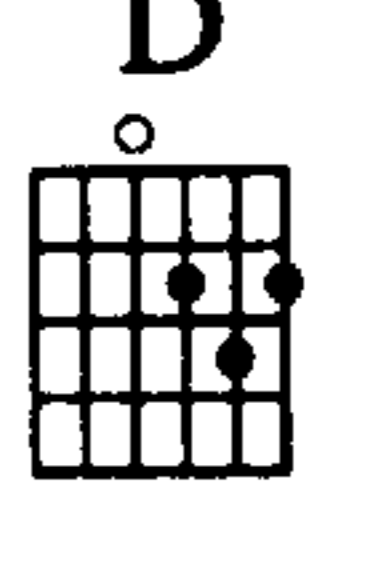
Nev-er cared for what— they say. Nev-er cared for games— they



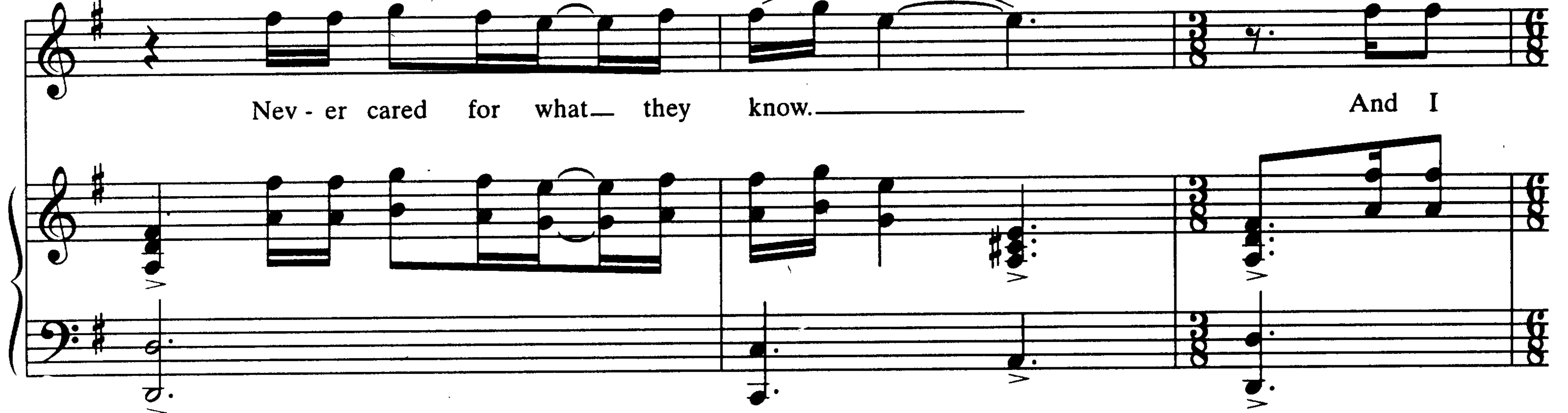
    

play. Nev-er cared for what— they do.



Nev-er cared for what— they know. And I

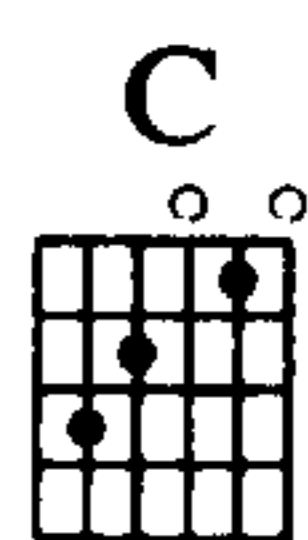
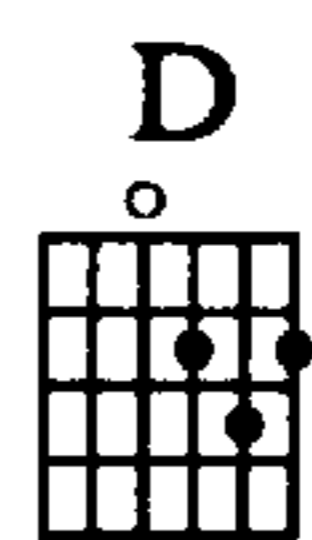
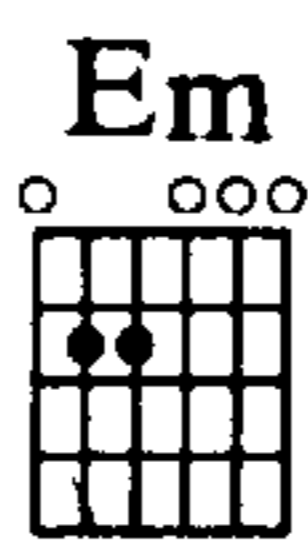
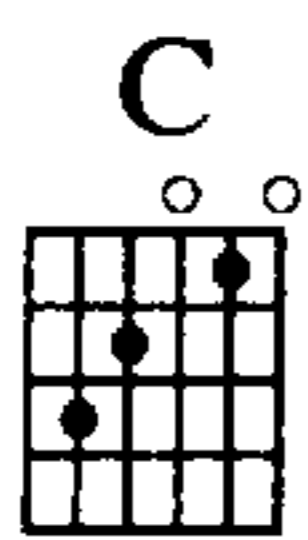
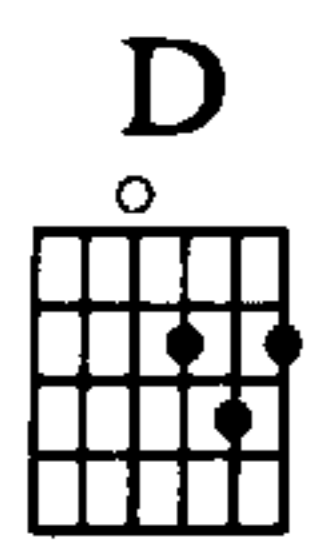


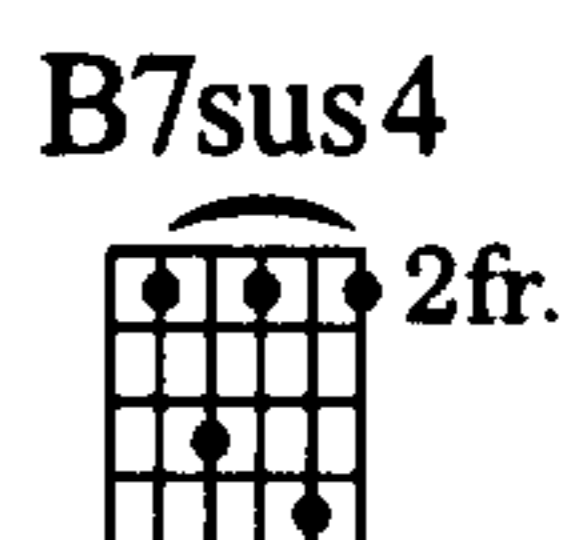
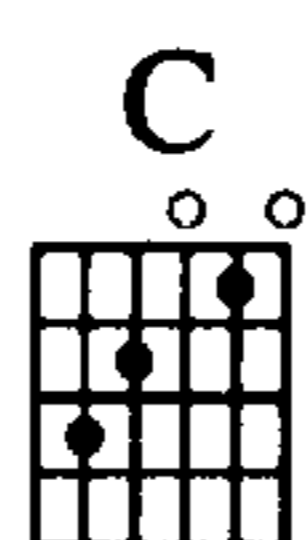
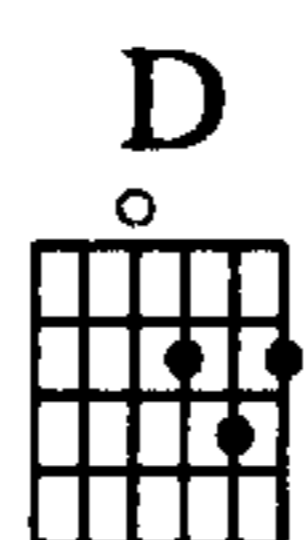
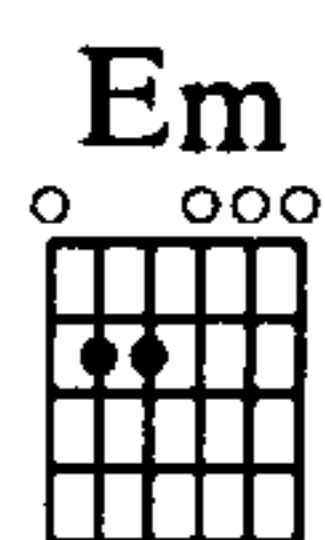
know. So close, no mat-ter

dim. *mp*

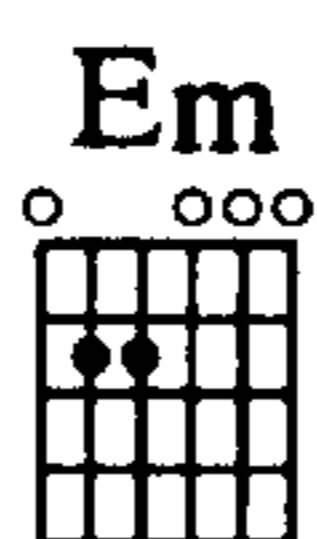
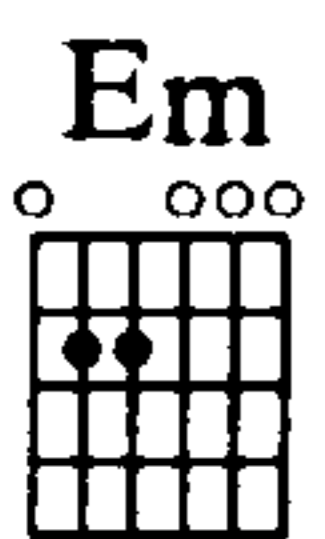




how far. _____ Could - n't be much more from the heart. _____



For - ev - er trust - ing who we are. _____ No, noth - ing else _____



mat - ters. _____

Repeat and fade

ONE

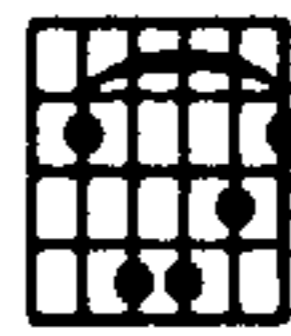
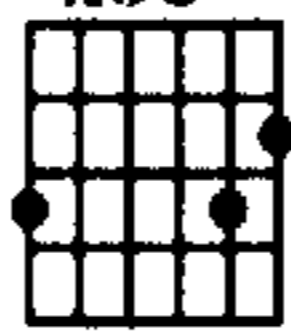
Words and Music by
James Hetfield and Lars Ulrich

Moderately

Bm

Gmaj7(no3rd)

Bm

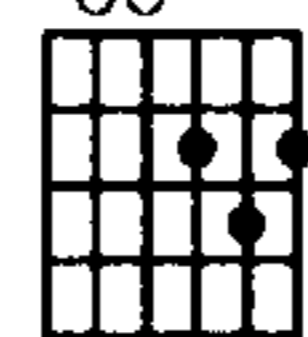
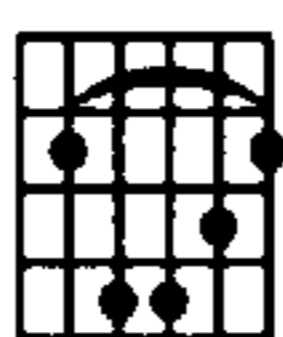
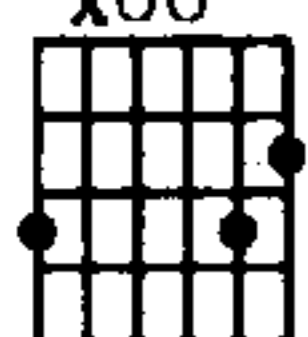


Gmaj7(no3rd)

Bm

D/A

Gmaj7(no3rd)



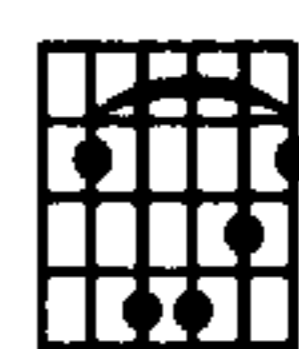
1.

N.C.

2.

N.C.

Bm

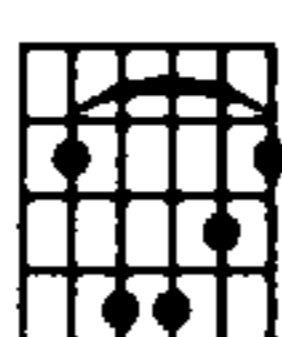
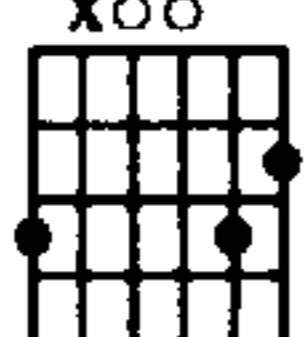


Gmaj7(no3rd)

Bm

Gmaj7(no3rd)

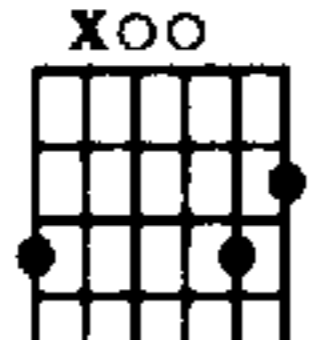
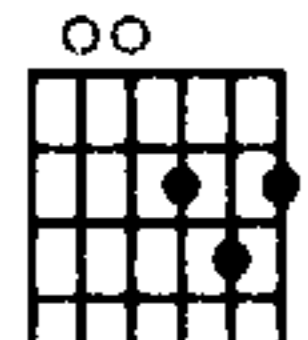
Bm

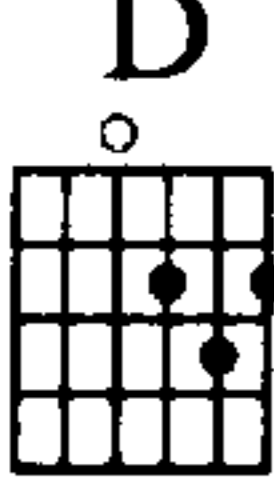
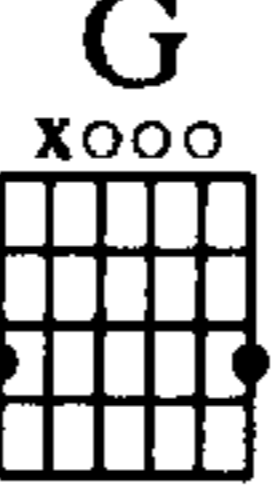



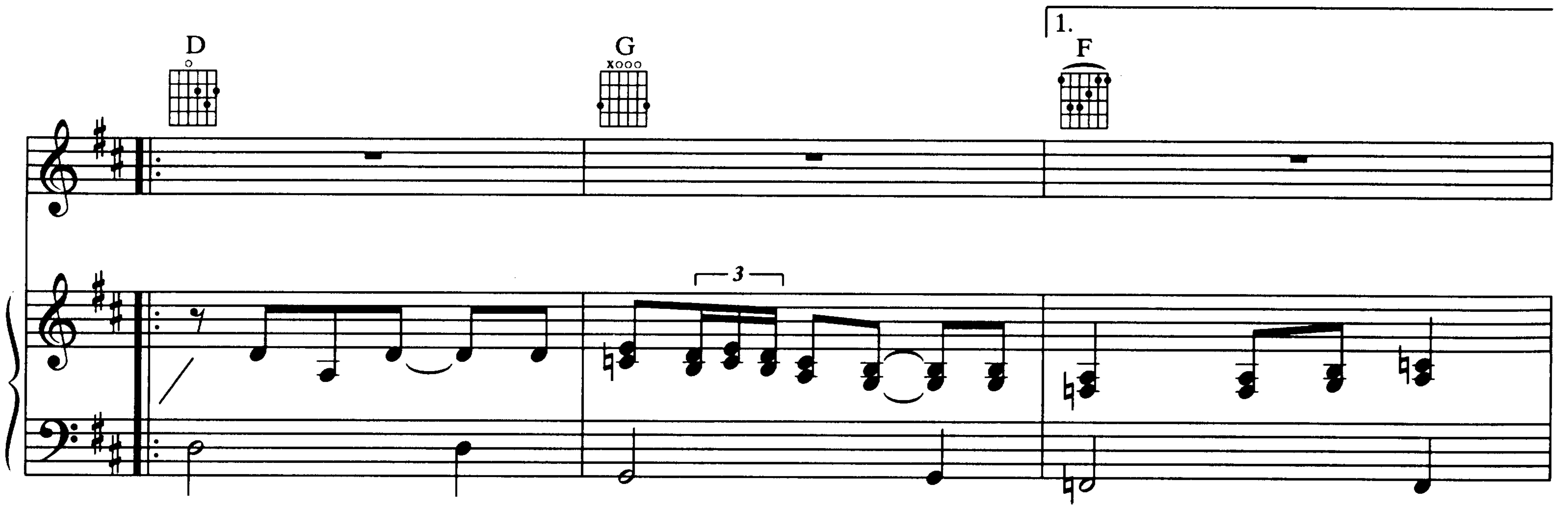
D/A

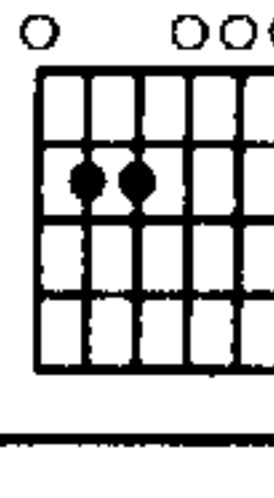
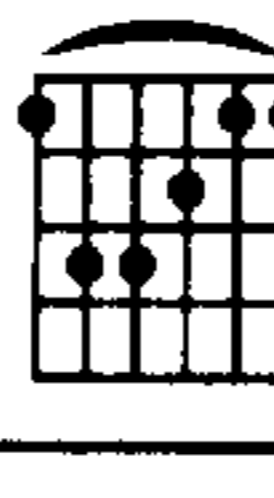
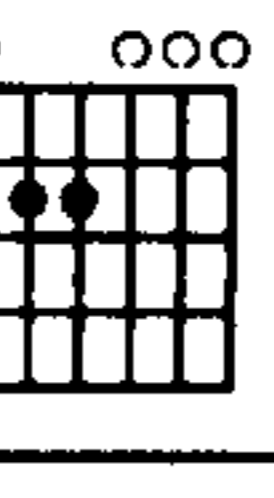
Gmaj7(no3rd)

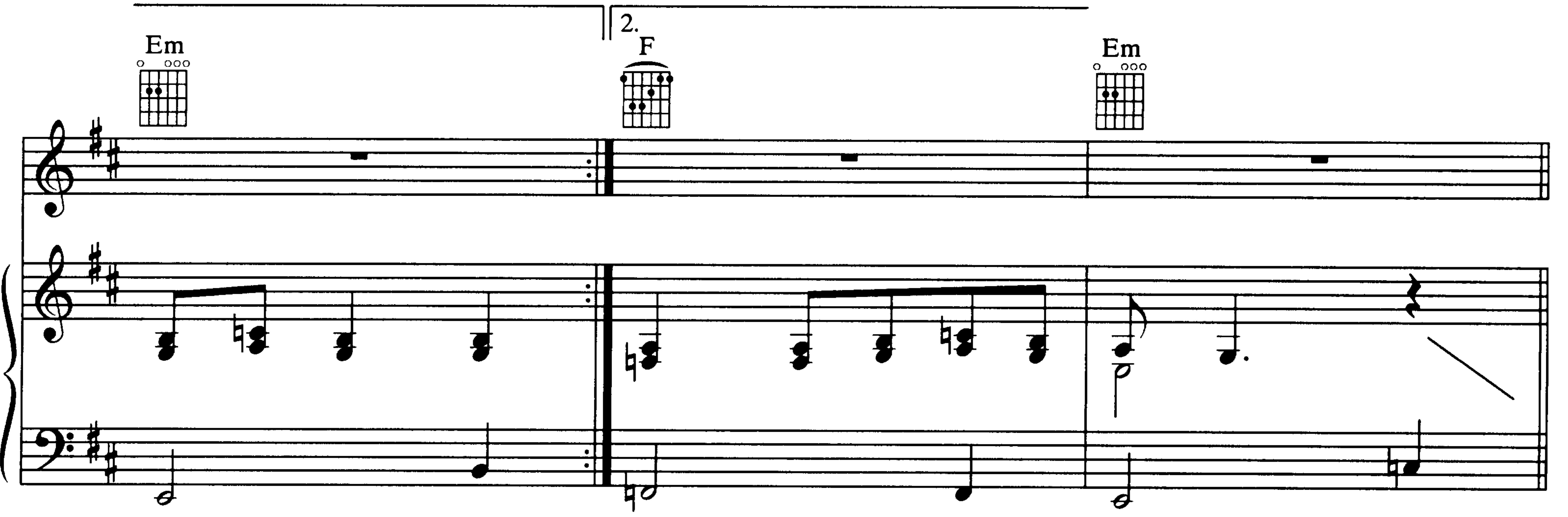
N.C.

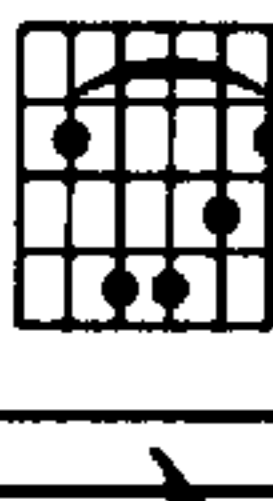
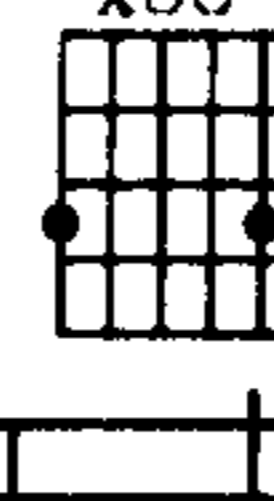
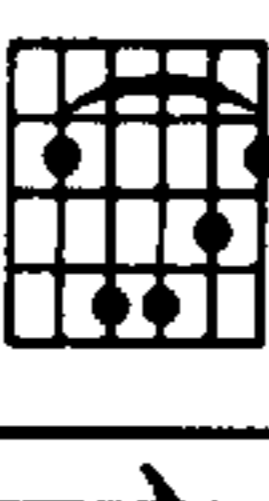


D  G  1. F 

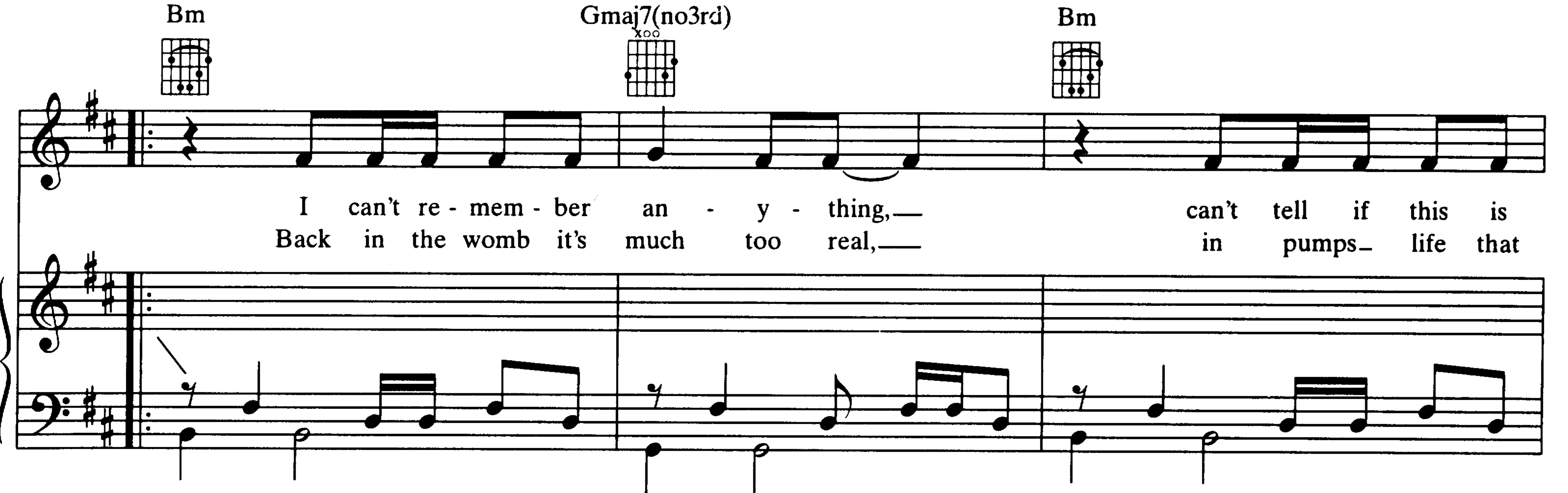


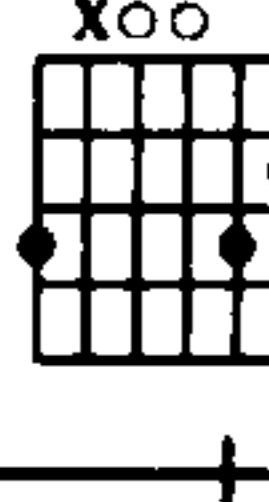
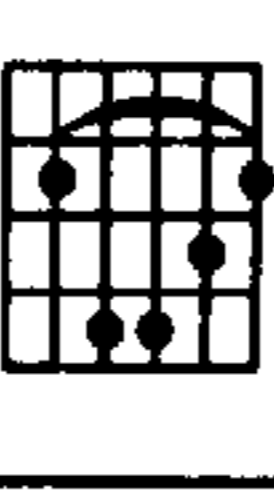
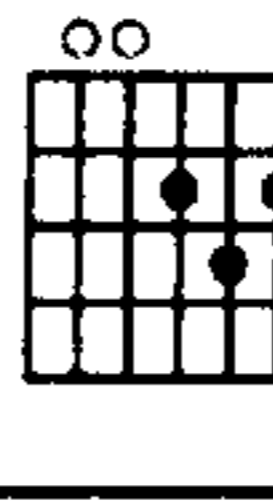
Em  2. F  Em 



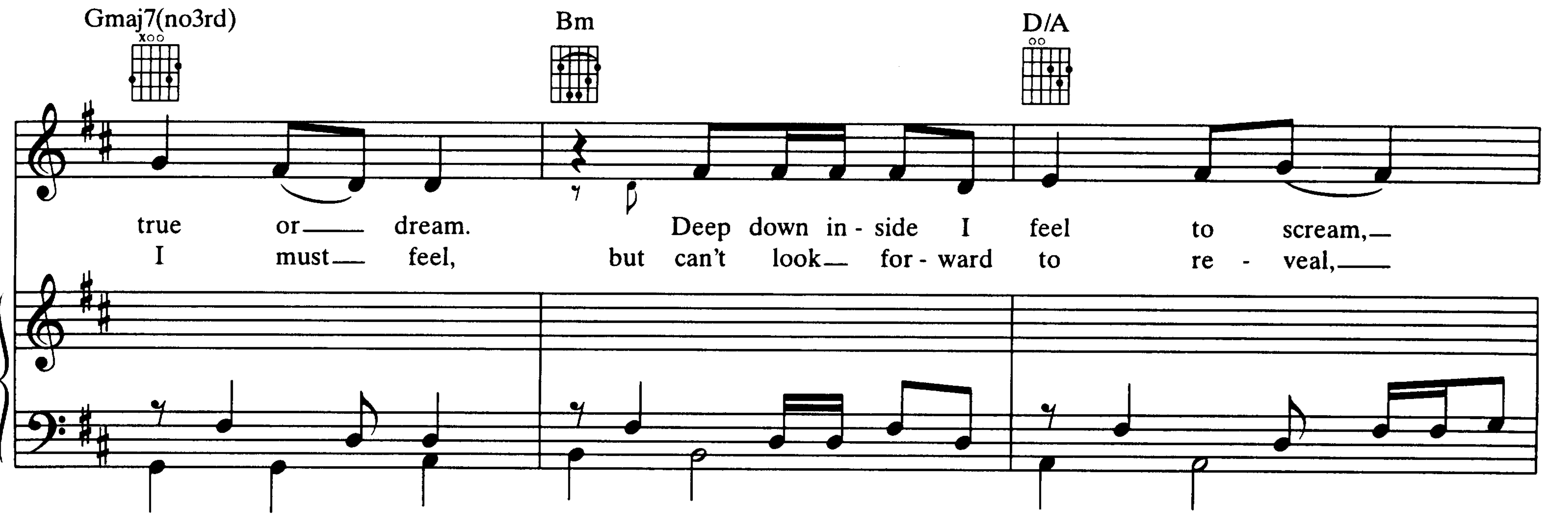
Bm  Gmaj7(no3rd)  Bm 

I can't re - mem - ber an - y - thing, — can't tell if this is
 Back in the womb it's much too real, — in pumps - life that

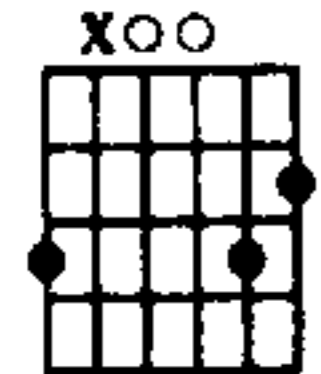


Gmaj7(no3rd)  Bm  D/A 

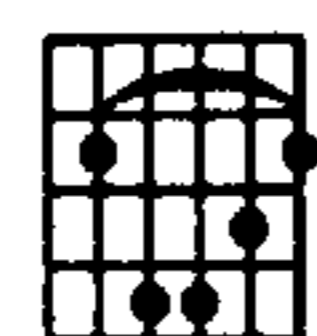
true or — dream. Deep down in - side I feel to scream, —
 I must — feel, but can't look — for - ward to re - veal, —



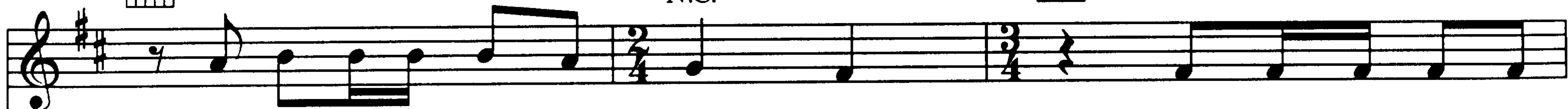
Gmaj7(no3rd)



Bm



N.C.

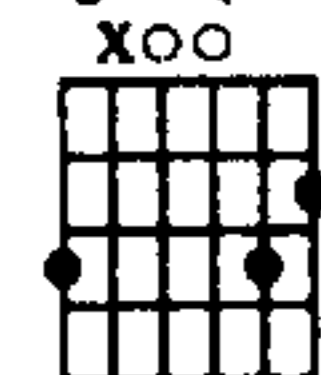


this ter - ri - ble si - lence stops me.
look to the time when I'll live.

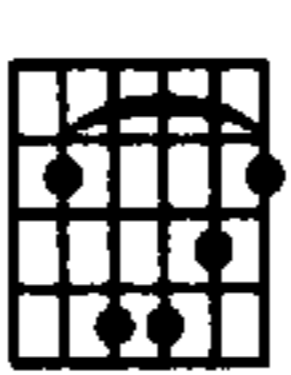
Now that the war is
Fed through the tube that



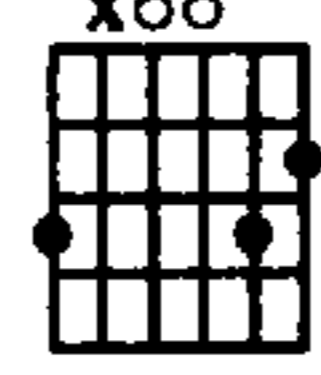
Gmaj7(no3rd)



Bm



Gmaj7(no3rd)

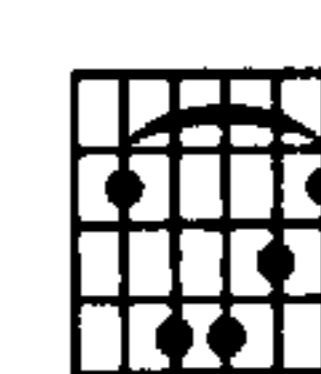


through with me,—
sticks in me,—

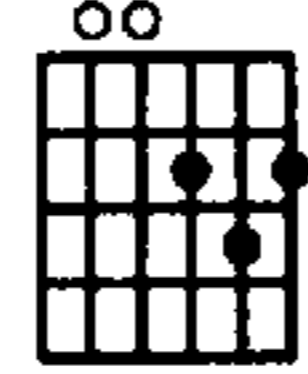
I'm wak - ing up I can - not — see
just like a war - time nov - el - ty;



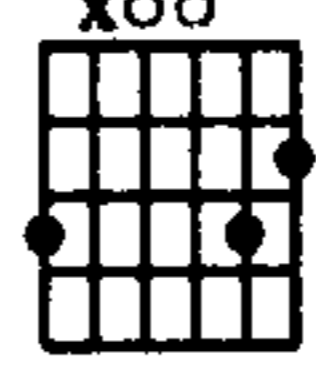
Bm



D/A



Gmaj7(no3rd)



that there's not much left to me.—
tied to ma - chines that make me be.—

Noth - ing is real but
Cut this— life off



N.C.

G5

A5

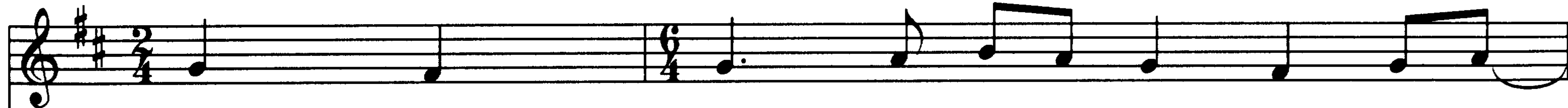
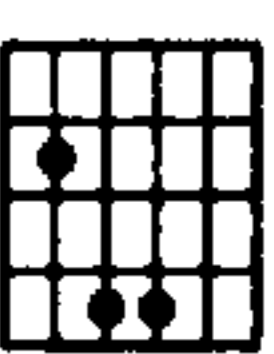
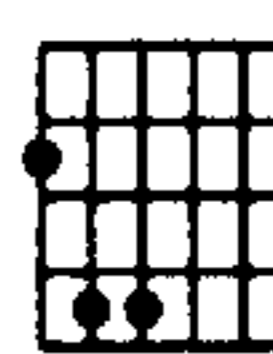
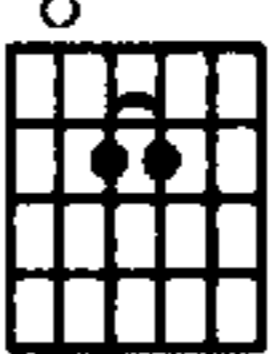
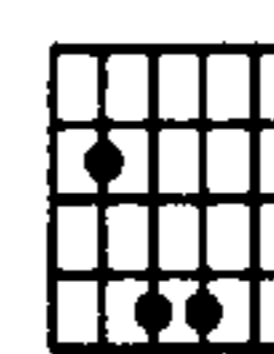
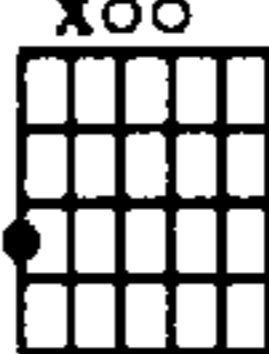
B5

A5

G5

F#5

B5



pain from

now!
me! }

Hold

my breath as I

wish

for

death._



A5

B5

C#5

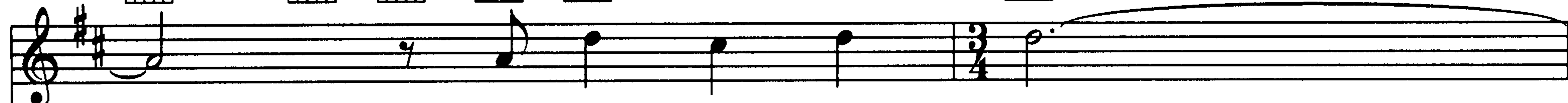
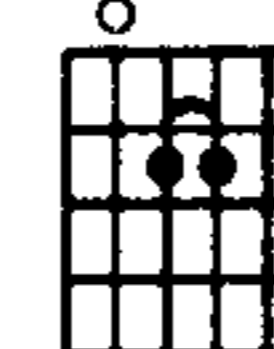
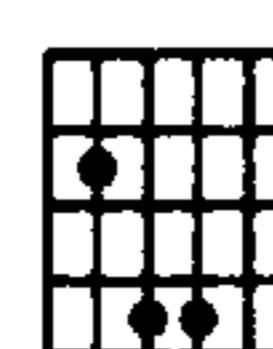
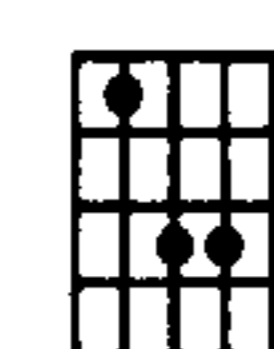
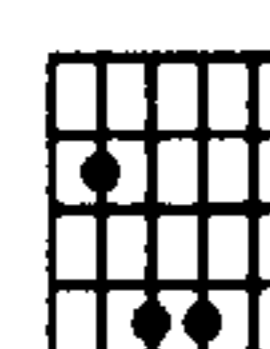
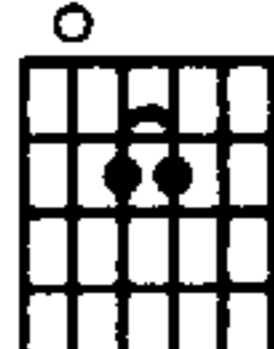
4fr.

B5

A5

D

N.C.

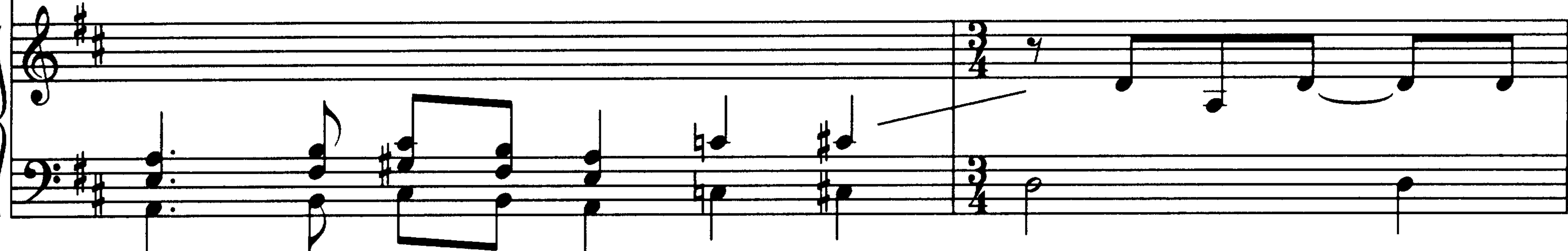


Oh please

God,

wake

me!

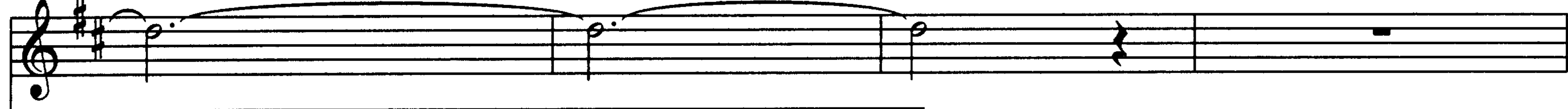
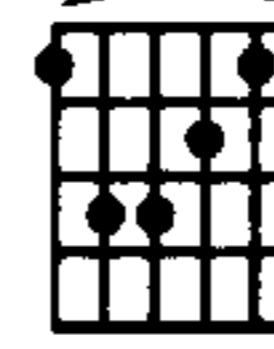
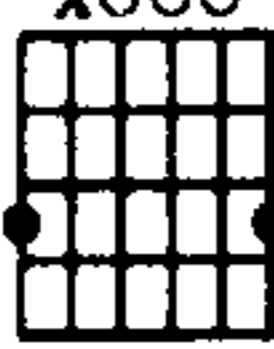


G

F

Em

D



G

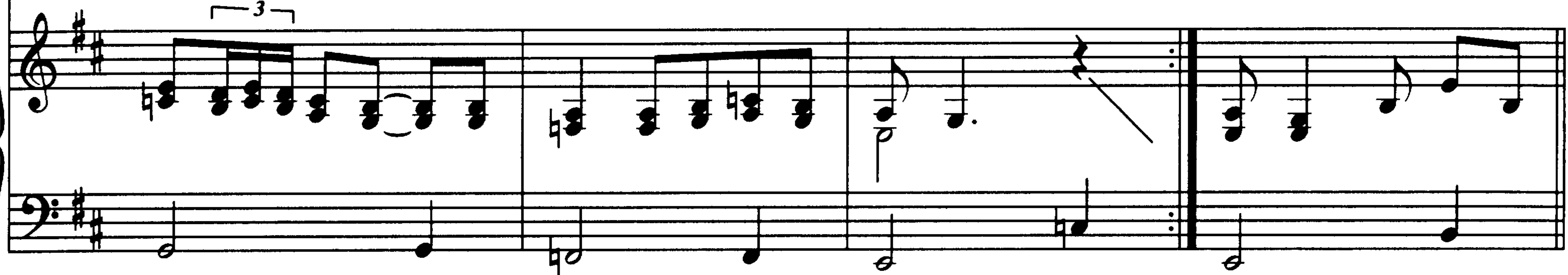
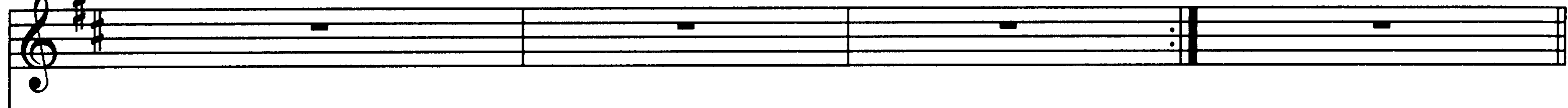
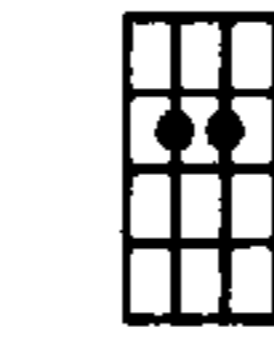
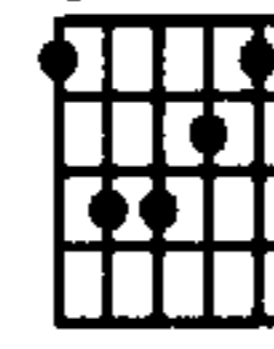
F

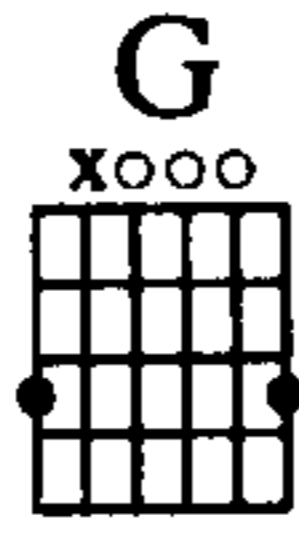
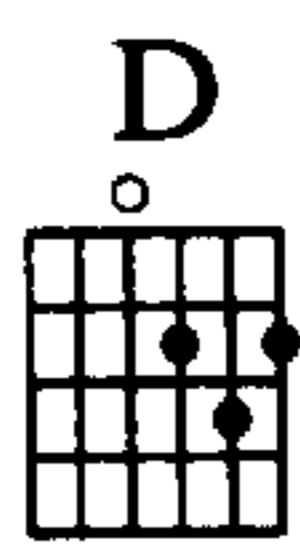
1.

Em

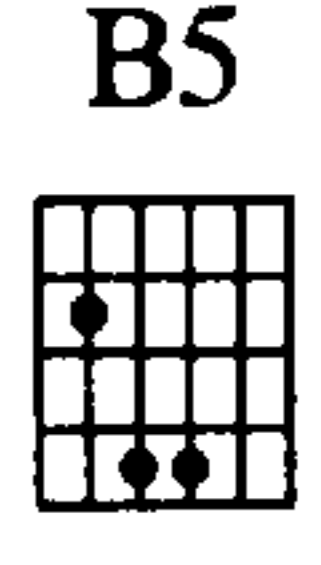
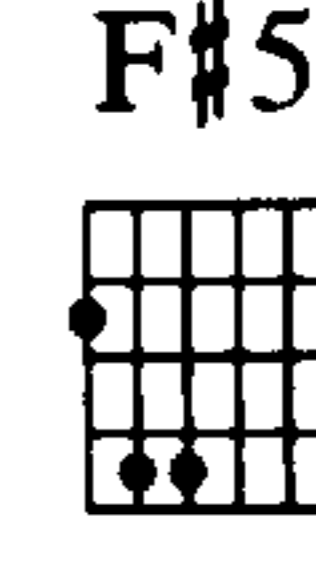
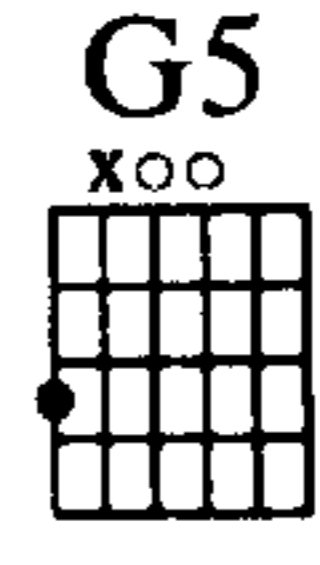
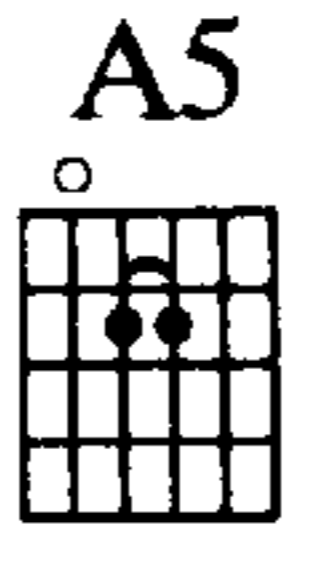
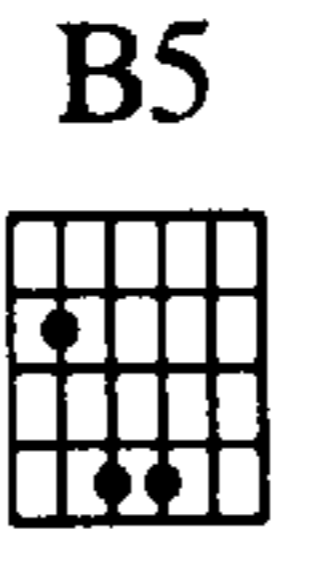
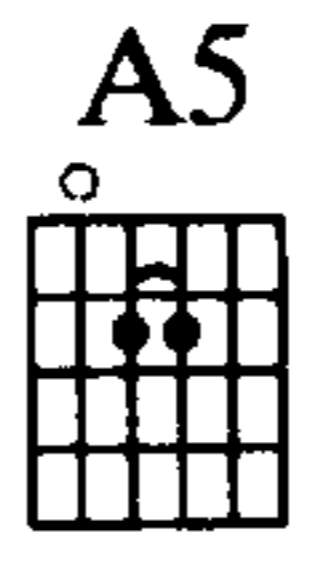
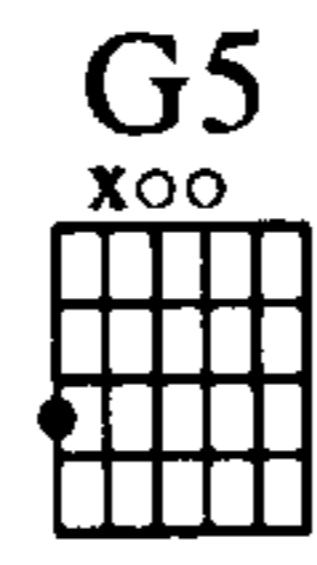
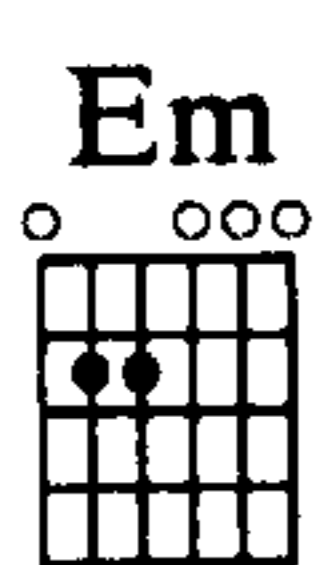
2.

Em

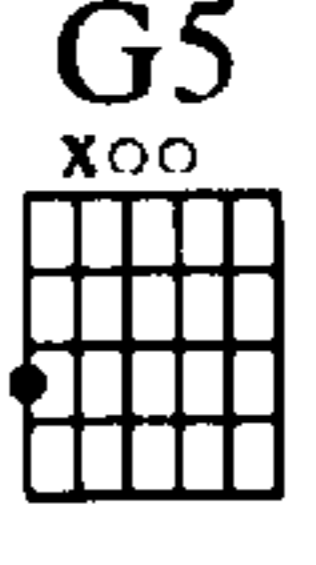
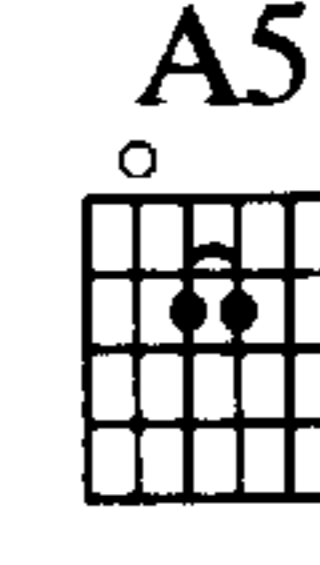
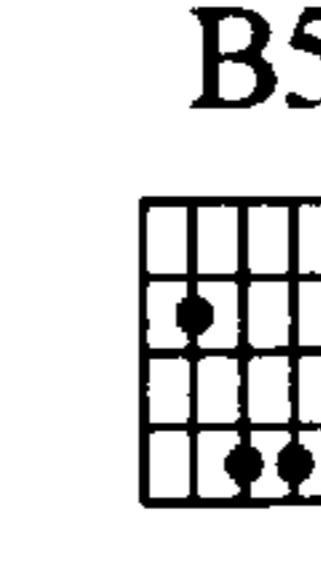
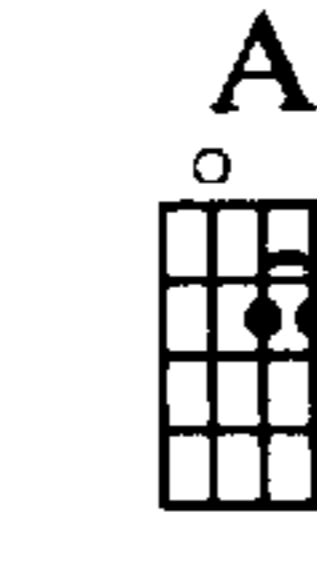
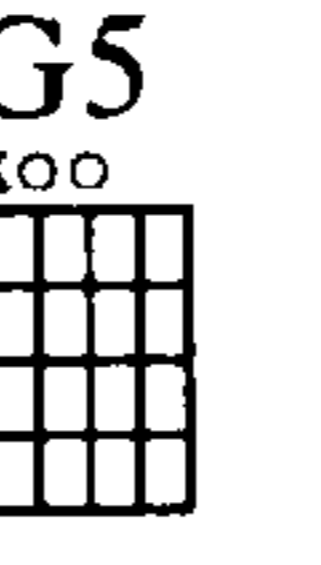
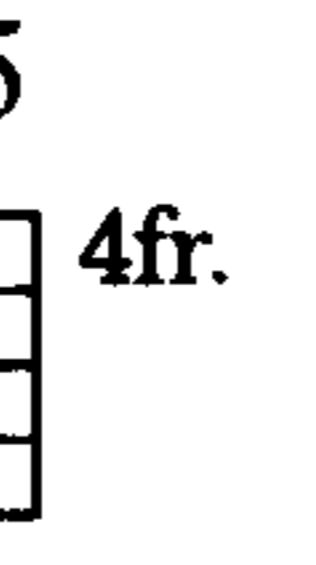
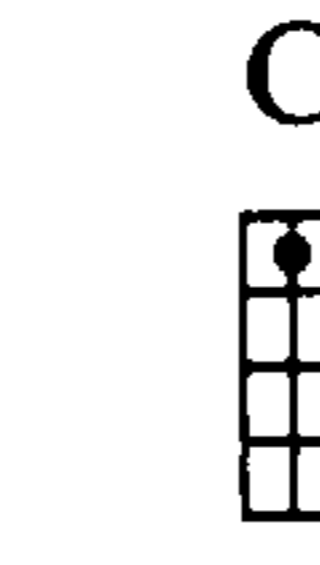
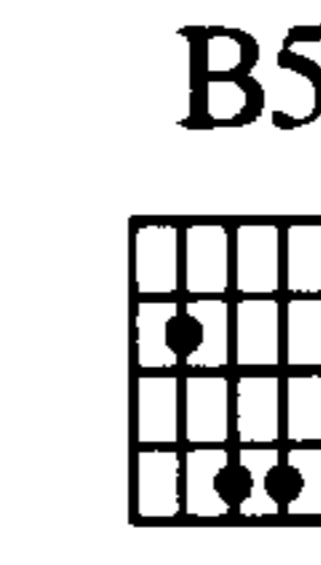
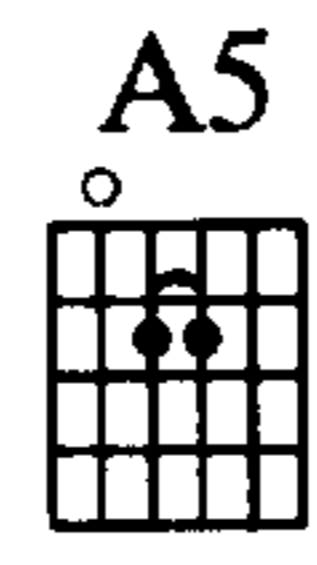
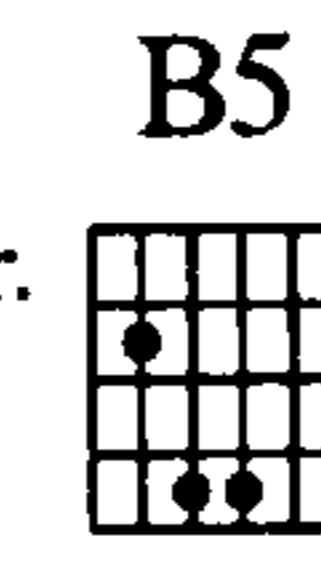
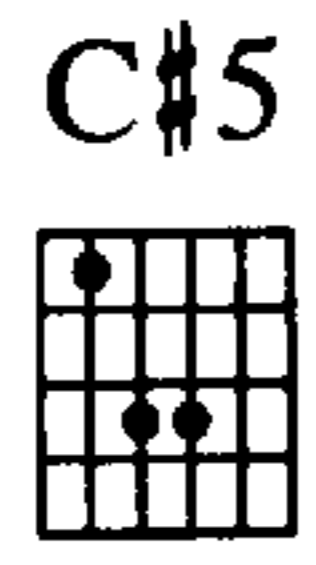
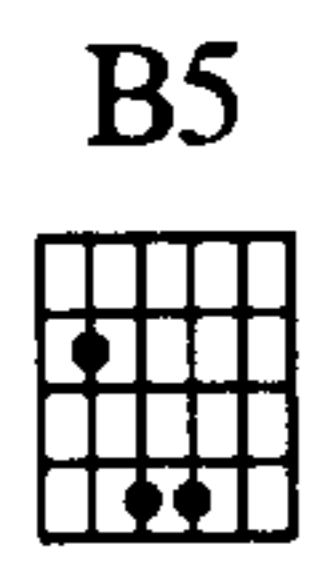
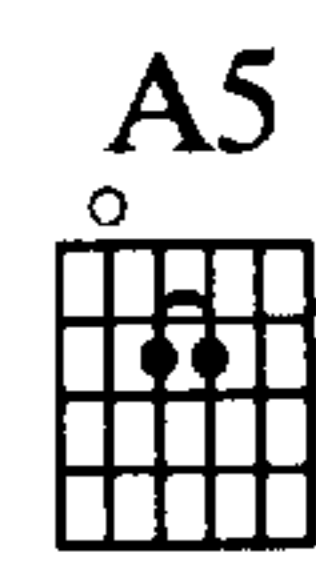




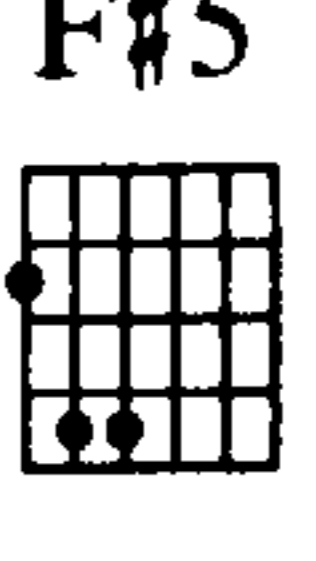
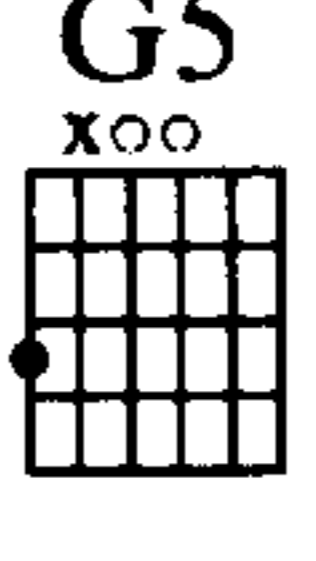
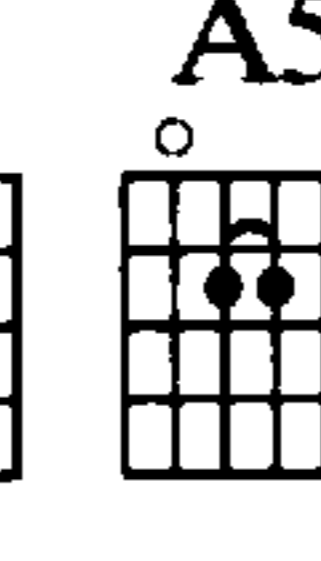
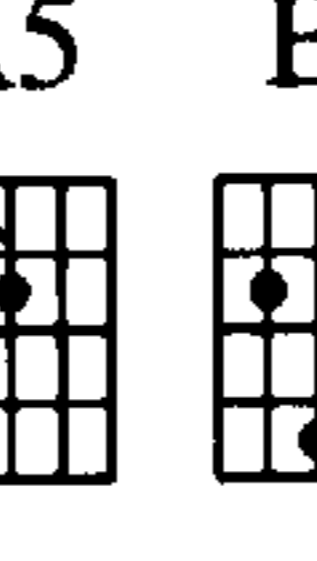
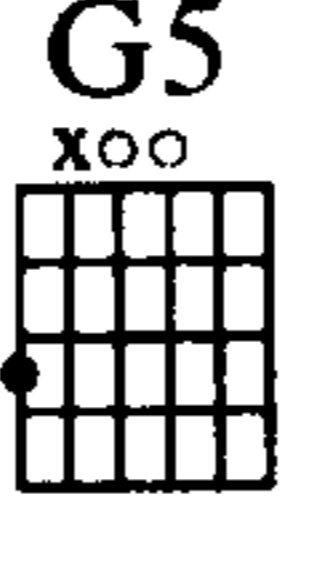
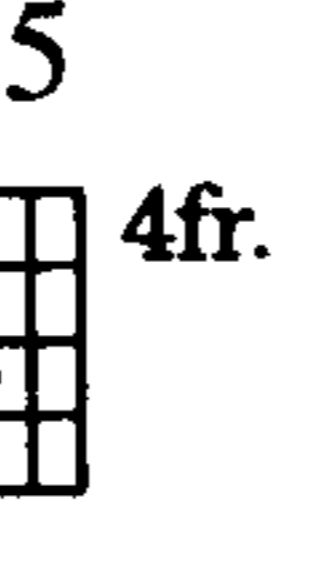
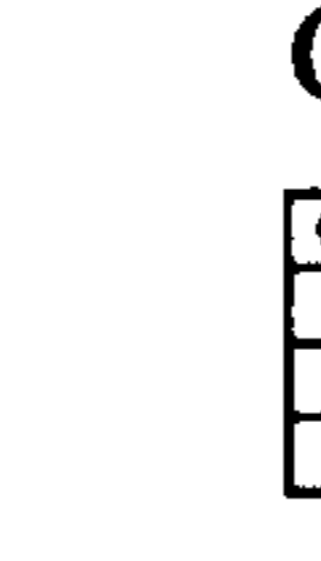
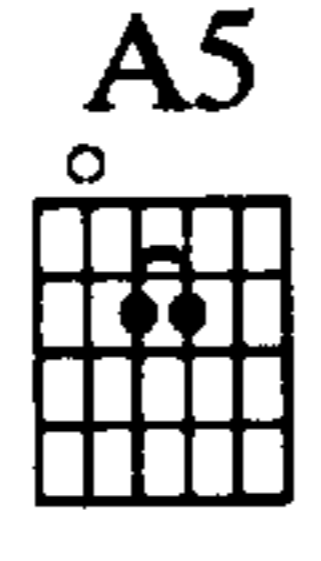
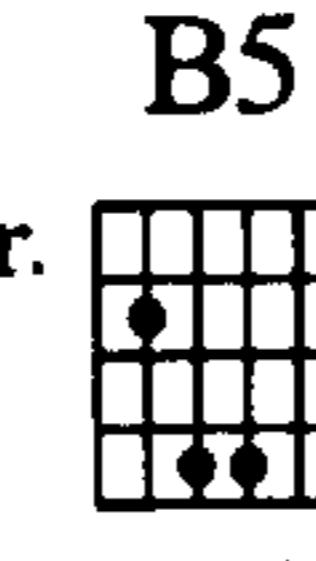
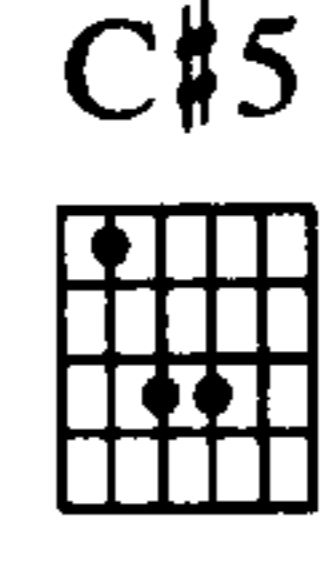
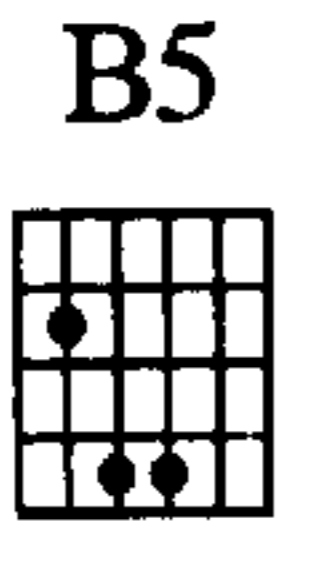
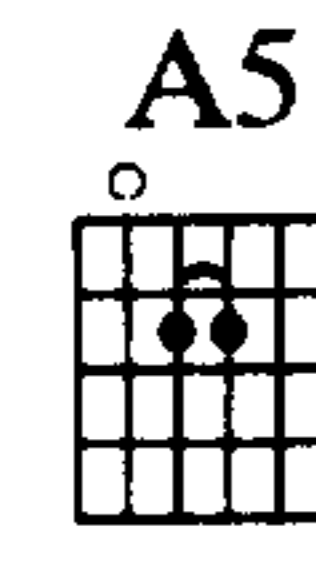
Musical notation for the first system, including a treble clef staff with a key signature of two sharps (F# and C#) and a grand staff with piano accompaniment. A triplet of eighth notes is marked with a bracket and the number 3.



Musical notation for the second system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "Now the world is gone, I'm just one.—"

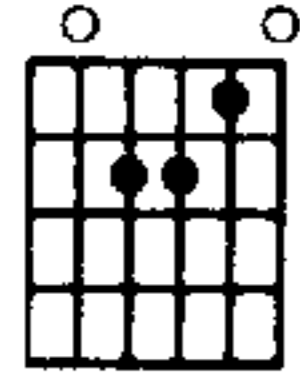


Musical notation for the third system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "— Oh God, help me. Hold my breath as I wish for death.—"

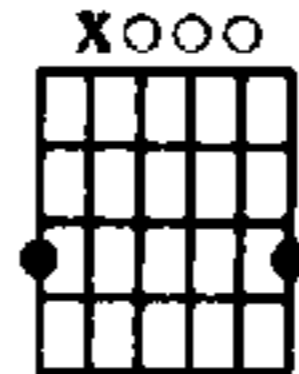


Musical notation for the fourth system, including a treble clef staff with lyrics and a grand staff with piano accompaniment. The lyrics are: "— Oh please God, help me!"

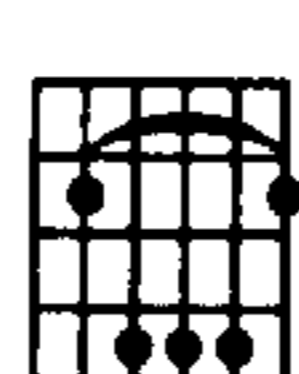
Am



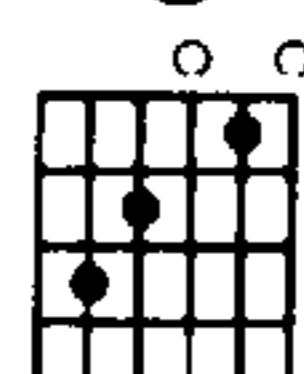
G



B



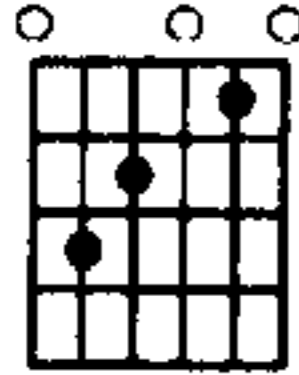
C



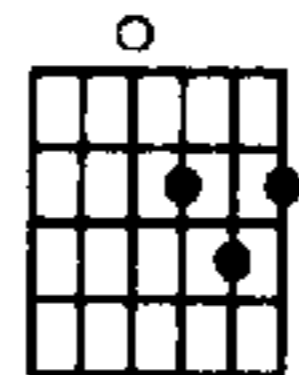
Play 4 times

The first system of music features a guitar staff at the top with a treble clef and a 3/4 time signature. Below it are two piano staves (treble and bass clefs) with a 3/4 time signature. The piano part includes a melodic line in the right hand and a bass line in the left hand. The guitar part consists of four measures of whole notes, each corresponding to a chord diagram above it.

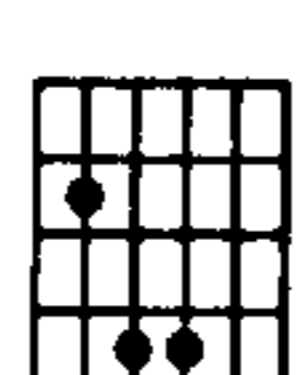
C/E



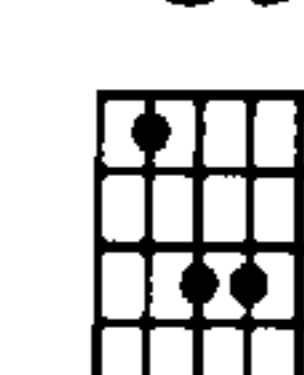
D



B5



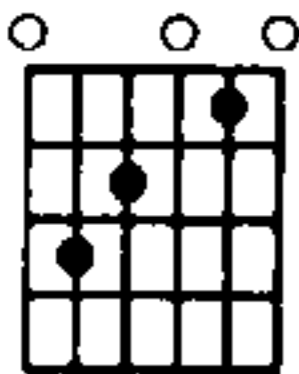
C5



3fr.

The second system of music features a guitar staff at the top with a treble clef and a 4/4 time signature. Below it are two piano staves (treble and bass clefs) with a 4/4 time signature. The piano part includes a melodic line in the right hand (labeled 'R.H.') and a bass line in the left hand. The guitar part consists of four measures of whole notes, each corresponding to a chord diagram above it.

C/E



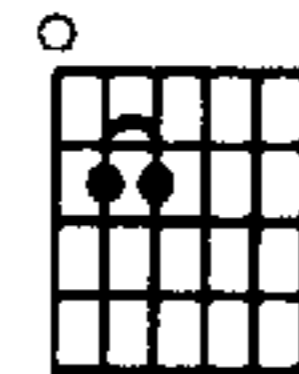
E5



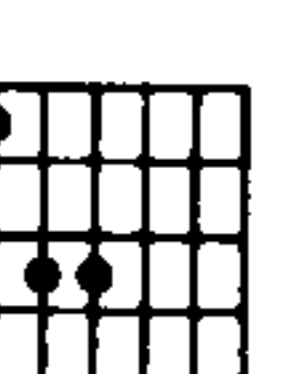
The third system of music features a guitar staff at the top with a treble clef and a 4/4 time signature. Below it are two piano staves (treble and bass clefs) with a 4/4 time signature. The piano part includes a melodic line in the right hand and a bass line in the left hand. The guitar part consists of four measures of whole notes, each corresponding to a chord diagram above it.

Play 5 times

E5

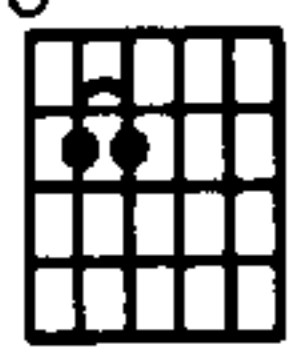


F5



The fourth system of music features a guitar staff at the top with a treble clef and a 4/4 time signature. Below it are two piano staves (treble and bass clefs) with a 4/4 time signature. The piano part includes a melodic line in the right hand and a bass line in the left hand. The guitar part consists of four measures of whole notes, each corresponding to a chord diagram above it.

E5



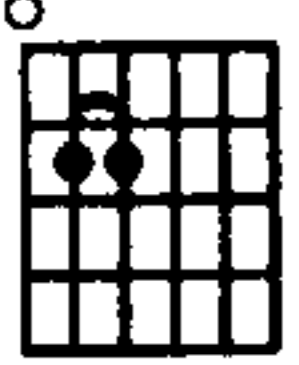
F5



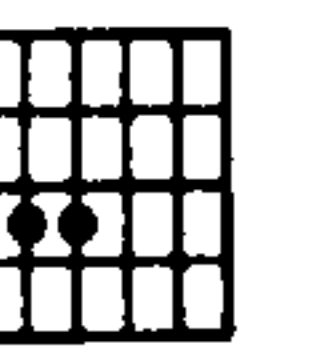
Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror!
Land - mine has tak - en my sight, tak - en my speech, tak - en my hear - ing,



E5



F5

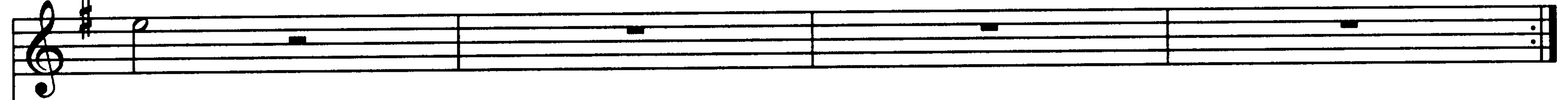


I can - not live! I can - not die! Trapped in my - self, bod - y my hold - ing
tak - en my arms, tak - en my legs, tak - en my soul, left me with life in



1.

N.C.

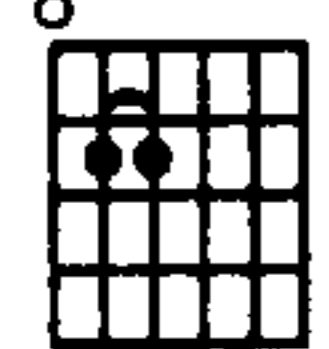


cell!

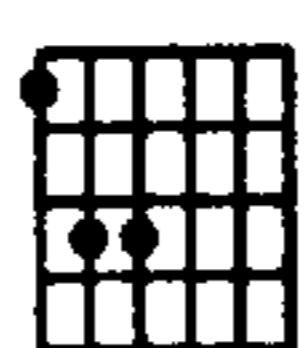


2.

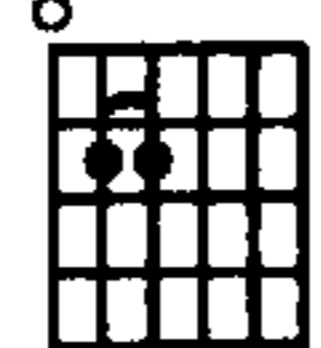
E5



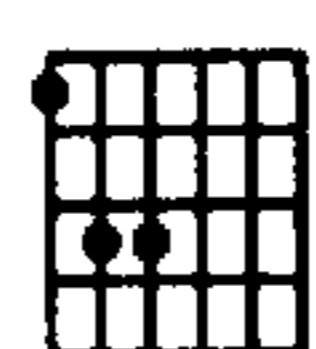
F5



E5



F5



E5



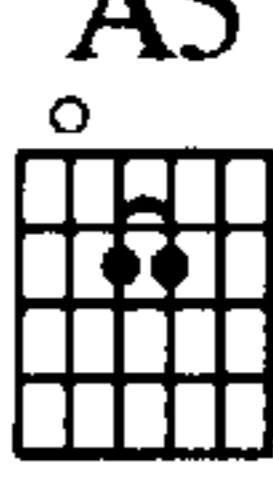
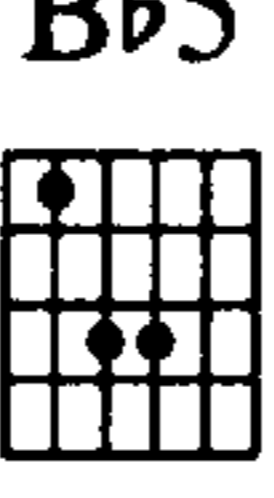
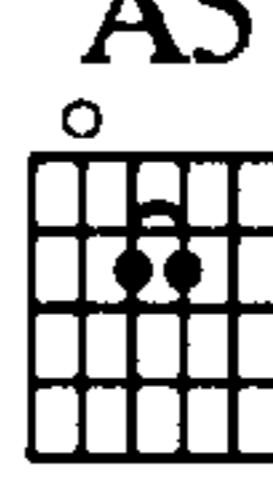
hell! _____

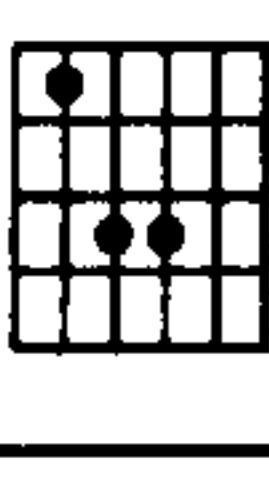
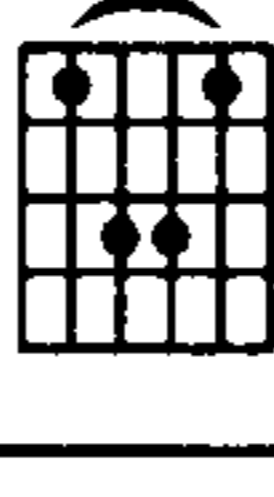



SAD BUT TRUE

Words and Music by
James Hetfield and Lars Ulrich

Moderately slow

A5  Bb5  A5 

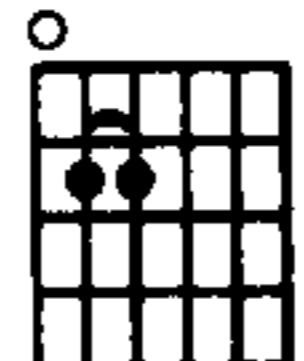
1. Bb5  2. Bbsus2  (Drums)

E5 

1. N.C. 2. N.C.

*Recorded a whole step lower.

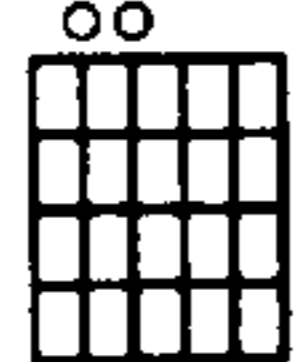
E5



(Drums)

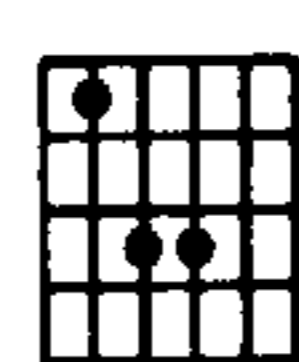
Drum and piano accompaniment for the first system.

D5



N.C.

Bb5



N.C.

Vocal line for the first system.

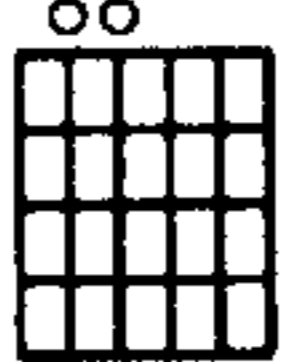
Hey,
You,
Hate,

I'm your life.
you're my mask.
I'm your hate.

I'm the one who takes you there.-
You're my cov - er, my shel - ter.—
I'm your hate when you want love.—

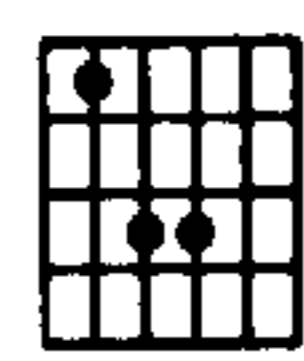
Piano accompaniment for the second system.

D5



N.C.

Bb5



N.C.

Vocal line for the second system.

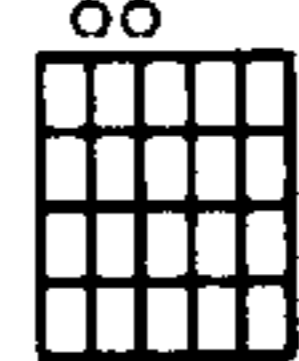
Hey,
You,
Pay,

I'm your life.
you're my mask.
pay the price.

I'm the one who cares.—
You're the one who's blamed.—
Pay, for noth - ing's fair.—

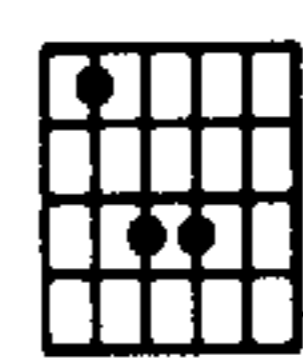
Piano accompaniment for the third system.

D5



N.C.

Bb5



N.C.

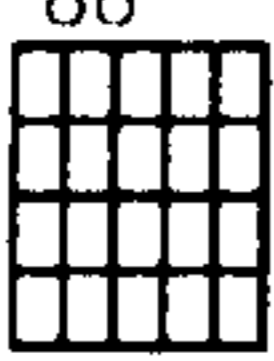
Vocal line for the third system.

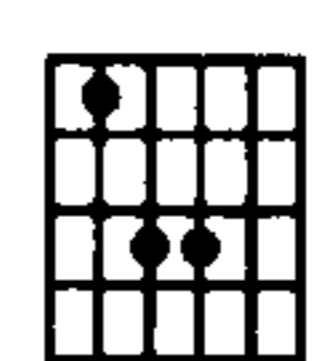
They,
Do,
Hey,

they be - tray.
do my work.
I'm your life.

I'm your on - ly true friend now.
Do my dirt - y work, scape - goat.
I'm the one who took you there.

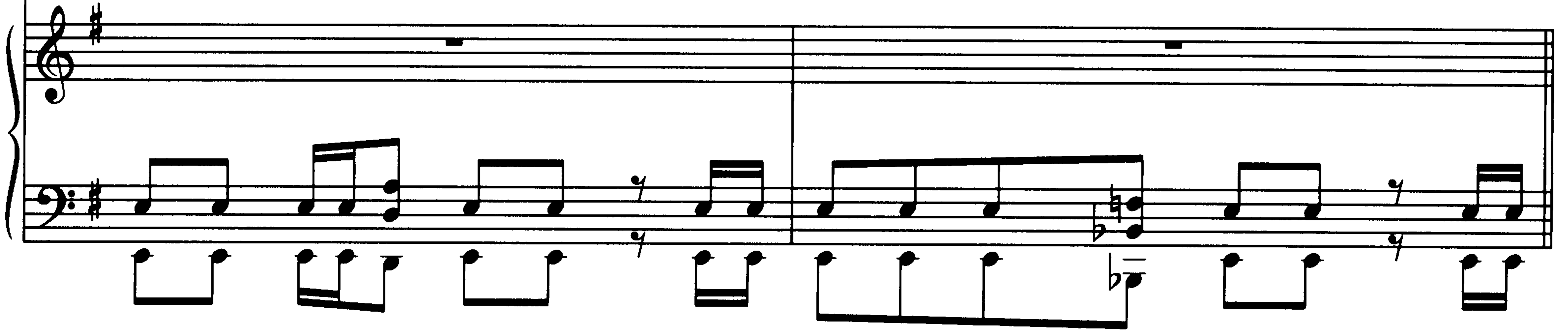
Piano accompaniment for the fourth system.

D5

 N.C.

Bb5

 N.C.

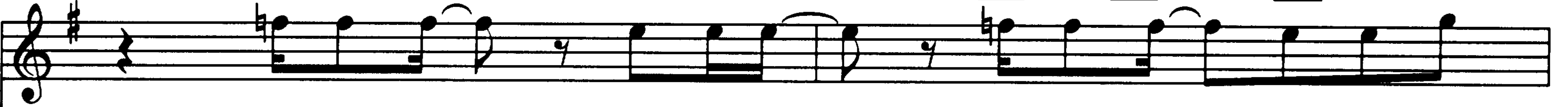


They, — they'll be - tray. I'm for - ev - er there. —
 Do, — do my deeds, for you're the one who's shamed. —
 Hey, — I'm your life, and I no long - er care. —

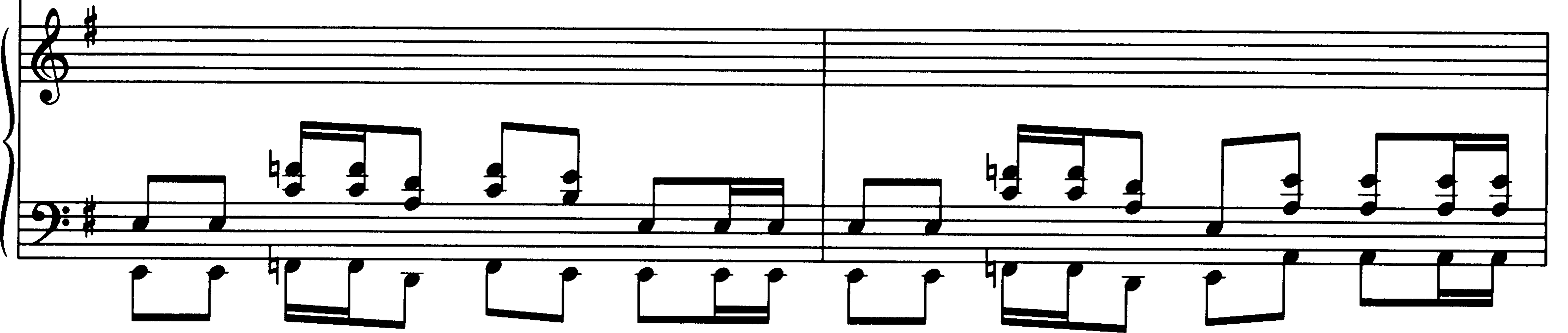


N.C. F5 D5 F5 E5 N.C.

F5 D5 A5



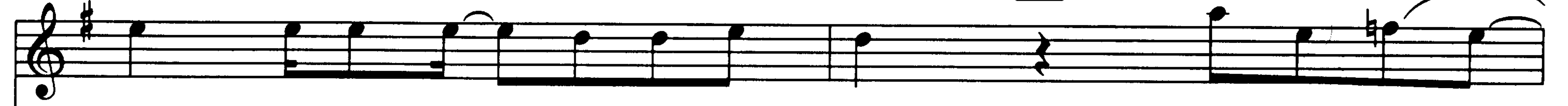
I'm your dream, — make you real. — I'm your eyes — when you must



G5 3fr. A5 G5 3fr.

C5 3fr.

To Coda



steal. I'm your pain — when you can't feel. Sad but true. —



F5 D5 F5 E5 N.C.

F5 D5 A5 N.C.

G5 A5 G5 3fr.

C5 3fr. N.C.

E5

N.C. E5

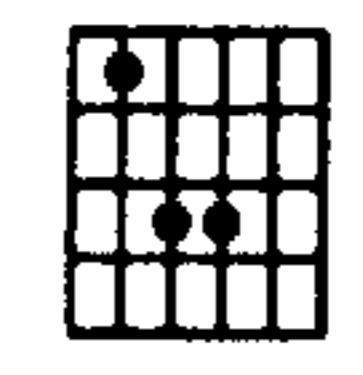
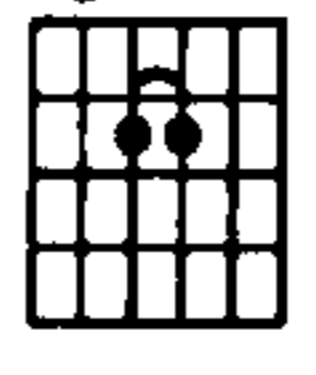
N.C. (Drums)

I'm your dream, - mind a - stray. - I'm your eyes - when you're a -
 way. I'm your pain - while you re - pay. - You know it's sad but true. -
 Sad - but true. -

2.

A5

Bb5

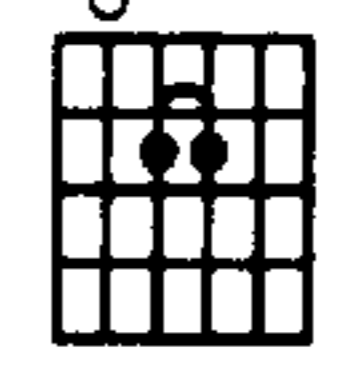
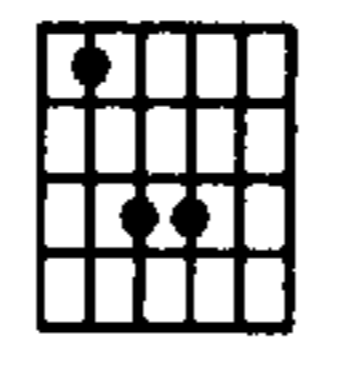
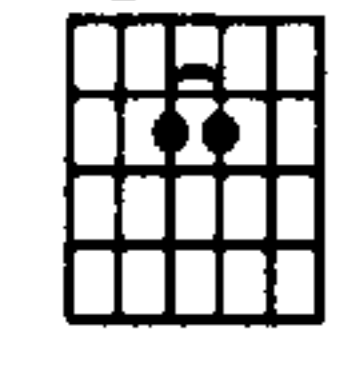


true.

A5

Bb5

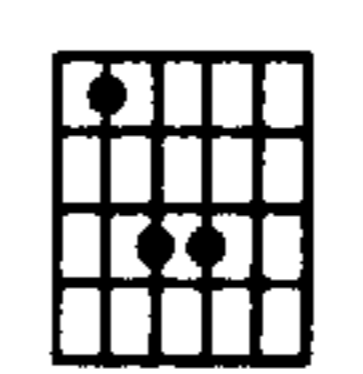
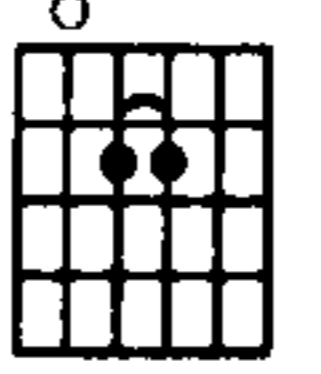
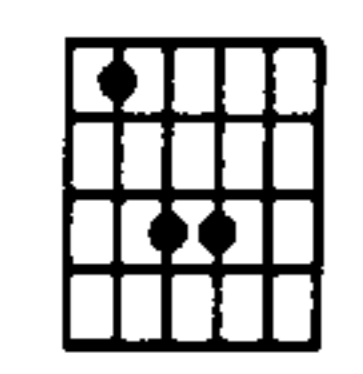
A5



Bb5

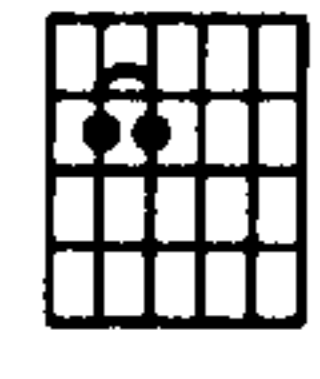
A5

Bb5



(Drums)

E5



R.H.

A5 Bb5 G5 Bb5 A5

Bb5 G5 Bb5 A5

Bb5 G5 Bb5 A5

Bb5 G5 Bb5 A5

N.C. F5 D5 F5 E5 N.C.

F5 D5 A5

I'm your dream. _____ I'm your eyes. _____

G5 A5 G5

C5

N.C.

I'm your pain. _____ I'm your dream. _____

F5 D5 F5 E5 N.C. F5 D5 A5

(I'm your dream. _____ I'm your eyes. _____ I'm your pain. _____
 I'm your eyes. _____

G5 A5 G5 C5 E5

I'm your pain.) _____ You know it's sad but true. _____

D.S. al Coda

N.C. (Drums)

Coda

F5

D5

F5

E5

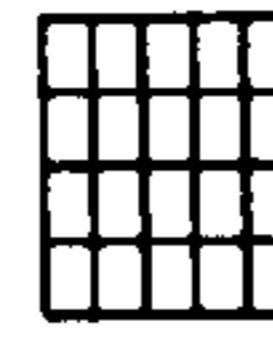
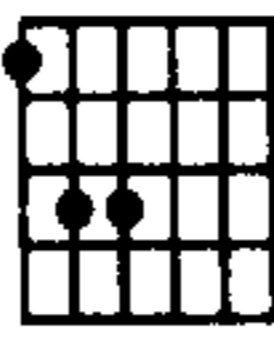
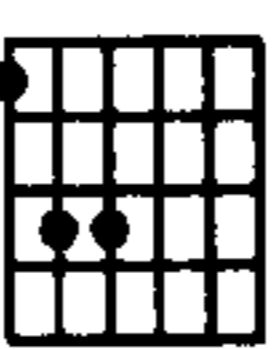
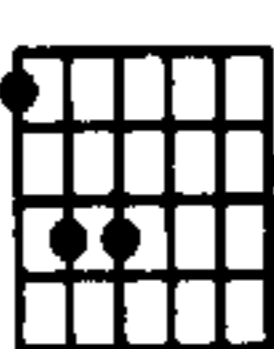
N.C.

F5

D5

N.C.

A5



Musical staff with treble clef and lyrics: I'm your truth, - tell- ing lies. - I'm your rea - son, al - i -

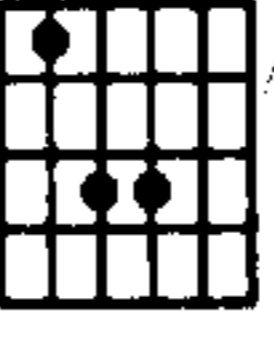
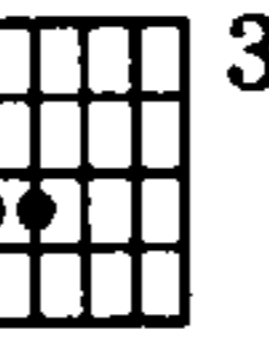
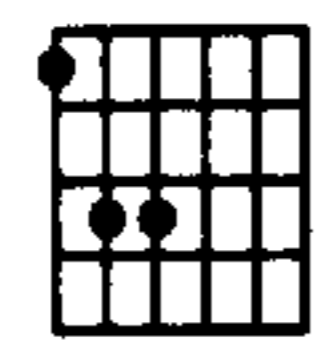
G5

A5

G5

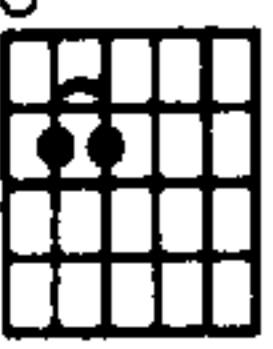
C5

N.C.



Musical staff with treble clef and lyrics: bis. I'm in - side, - o - pen your eyes. - I'm you. -

E5



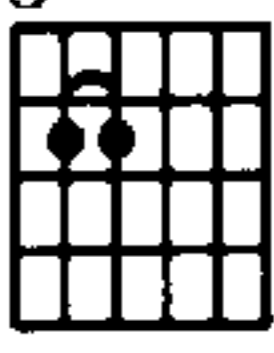
Sad - - but

true. - -

Musical staff with treble clef and lyrics: Sad - - but true. - -

N.C.

E5



Musical staff with treble clef and lyrics: N.C.

(Drums)

Musical staff with treble clef and lyrics: (Drums)

Musical staff with bass clef and lyrics: (Drums)