

METALLICA

DEATH MAGNETIC



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This book was approved by Metallica

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THAT WAS JUST YOUR LIFE

Music by Metallica
Lyrics by James Hetfield

E5 11
 F5 134
 E5^{VII} 134 7fr
 B^b5 134 6fr
 A5 134 5fr
 G5 134
 G5/D 1134 10fr
 F5/C 1134 8fr
 C5/G 1134
 D5/A 1134 5fr
 B5 134
 D5 134 5fr
 A5^{open} 11
 B^b5/F 1134

Intro

Moderately slow ♩ = 84

Gtr. 1 (clean) E^o Riff A B^b5/E E^o B^b5/E End Riff A

mf
let ring throughout

Gtr. 1: w/ Riff A (4 times) E^o B^b5/E E^o B^b5/E

Gtr. 2 (clean)

mf
w/ chorus let ring - - - - -

E^o Riff B B^b5/E E^o B^b5/E End Riff B

let ring - - - - - let ring - - - - -

Gtr. 2: w/ Riff B E5 F5 E5 F5 End Rhy. Fig. 1

Rhy. Fig. 1

Gtrs. 3 & 4 (dist.) *f* P.M. - - - - -

Gtr. 5 (dist.) *f*

Gtr. 6 (dist.) *divisi* *f*

Gtrs. 3 & 4: w/ Rhy. Fig. 1
E5

F5

E5

F5

Gtr. 5

Gtr. 6

Gtr. 2

let ring - - - - -

let ring - - - - -

Gtrs. 2, 5 & 6 tacet
E5 N.C.

Bb5

F5

G6

Faster ♩ = 94

E5 N.C.

Gtrs. 3 & 4

Double time ♩ = 188

E5 N.C.

Bb5

F5

E5

Gtr. 4

Gtr. 3

(2nd time, Gtr. 4 cont. in slashes)

P.M. - - - - -

P.M. - - - - -

E5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

P.M.-----|

P.M.-----|

F5

P.M.-----| (cont. in notation)

P.M.-----|

P.M.-----|

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 5 3 5 6 5 3 2 1

Gtrs. 3 & 4

N.C.

Riff C

End Riff C

P.M.-----|

P.M.-----|

P.M.-----|

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 5 3 5 6 5 3 2 1

Double-time feel

N.C.

Riff D

2nd time, end double-time feel

Bb5 F5

End Riff D

0 5 6 7 0 5 6 7 0 5 6 7 3 3 1 3 3 1

Verse

Gtrs. 3 & 4: w/ Riff C

N.C.

1. Like a si - ren in my head that al - ways threat - ens to re -

2. Like a wound that keeps my on bleed - ing to re - mind me , not to

peat. Like a blind man that is strapped in - to the speed - ing driv - er's

think. Like a rag - ing riv - er drown - ing when I on - ly need a

seat. Like a face that learns to speak

drink. Like a poi - son that that I swal - low,

0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6

Riff E

Gtrs. 3 & 4

P.M.-----|

P.M.-----|

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6

C5/E

F5/E

when all it knew was how to bite. _____
but I want the WORLD to die. _____

End Riff E

P.M. -----

0 0 0 5 6 7 6 5 6 10 10 0 0 0 3 3 0 0 0

Gtrs. 3 & 4: w/ Riff C
N.C.

Like a mis - er - y that keeps me fo - cused though I've gone a -
Like a re - lease from a pris - on that I did - n't know I was

stray. Like an end - less night - mare that I must a - wak - en from each
in. Like a fight to live the past I prayed to leave from way back

Gtrs. 3 & 4: w/ Riff E

day. Like con - vic - tion, a prem - o - ni - tion. Not wor - thy of, so I de -
then. Like a gen - 'ral with - out a mis - sion un - til the war will start a -

Double-time feel

Gtrs. 3 & 4: w/ Riff D
N.C.

End double-time feel

Bb5 F5

C5/E F5/E

ny... I de - ny. _____
gain... start a - gain. _____

Pre-Chorus
Half-time feel

E5

N.C.

I blind - my eyes and try and force it all in - to place.

Gtrs.
3 & 4

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

2 2 2 2 0 2 2 2 2 0 2 2 2 2 2 5 3 5 6 5 3 2 1

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)

E5

N.C.

I stitch — them up, see not my fall from grace. ———

E5

N.C.

End half-time feel

I blind — my eyes; I hide and feel it pass - ing me by.

E5

F5

E5

F5

E5

F5

C5/E

F5/E

I o - pen just in time to say good - bye.

*Gtrs. 3 & 4

P.M. ---- | P.M. P.M. P.M. ---- (cont. in slashes)

*Composite arrangement

Chorus

Double-time feel

E5^{VII}

Bb5

A5

G5

F5

E5

Gtrs. 3 & 4

Al - most like — your life. —

(Gtr. 3 cont. in notation)

Al - most like — your life. —

Al - most like — your end - less fight. —

E5^{VII}

Bb5

A5

G5/D

F5/C

C5/G

Gtr. 4

Curse the day — is long. —

Curse the day — is long. —

Re - al - ize — you don't be - long. —

Gtr. 3

(cont. in slashes)

Gtrs. 3 & 4 E5^{VII} Bb5 A5 G5 F5 D5/A (Gtr. 3 cont. in notation)

Dis - con - nect _ some - how. _ Nev - er stop _ the bleed - ing now. _

Gtr. 4 E5^{VII} Bb5 A5 G5/D F5/C End double-time feel E5 1.

Al - most like _ your fight. _ And there it went, _ al - most like _ your

Gtr. 3

life.

Gtrs. 3 & 4: w/ Riff C (2 times) N.C. Double-time feel Gtrs. 3 & 4: w/ Riff D End double-time feel Bb5 F5

life.

2. E5 Interlude N.C. (cont. in notation)

al - most like _ your life.

Gtr. 7 (dist.) Riff F End Riff F

Gtr. 3 Gtrs. 3 & 4 P.M. -- P.M. --

Gtr. 7: w/ Riff F
Riff G

End Riff G

Gtr. 8 (dist.)

Musical notation for Gtr. 8 (dist.) in treble clef, key of D major. The staff contains a sequence of eighth and quarter notes with accidentals, ending with a double bar line. Below the staff is a fretboard diagram with fret numbers: 7 7 6 | 5 7 6 5 | 7 7 6 | 5 7 6 7.

Gtrs. 3 & 4

Musical notation for Gtrs. 3 & 4 in treble clef, key of D major. The staff contains a sequence of eighth notes, with a 'P.M.' (pick mute) instruction indicated by a dashed line. Below the staff is a fretboard diagram with fret numbers: 0 0 0 0 0 | 0 0 0 0 0.

Gtr. 7: w/ Riff F
Gtr. 8: w/ Riff G
Riff H

End Riff H

Gtr. 5

Musical notation for Gtr. 5 in treble clef, key of D major. The staff contains a sequence of eighth and quarter notes with accidentals, ending with a double bar line. Below the staff is a fretboard diagram with fret numbers: 14 14 13 | 12 14 13 12 | 14 14 13 | 12 14 13 14.

Gtrs. 3 & 4

Musical notation for Gtrs. 3 & 4 in treble clef, key of D major. The staff contains a sequence of eighth notes, with a 'P.M.' (pick mute) instruction indicated by a dashed line. Below the staff is a fretboard diagram with fret numbers: 0 0 0 0 0 | 0 0 0 0 0.

Gtr. 5 tacet

Gtrs. 3 & 4

Musical notation for Gtrs. 3 & 4 in treble clef, key of D major. The staff contains a sequence of eighth notes, with a 'P.M.' (pick mute) instruction indicated by a dashed line. Below the staff is a fretboard diagram with fret numbers: 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 0 0.

(cont. in slashes)

Guitar Solo
Double-time feel
E5^{VII}

B^b5

A5

G5

Gtrs.
3 & 4

Gtr. 9 (dist.)

Musical notation for Gtr. 9 (dist.) in treble clef, key of D major. The staff contains a sequence of eighth notes, with a 'f' (forte) dynamic and 'w/ wah-wah as filter' instruction. Below the staff is a fretboard diagram with fret numbers: 17 15 16 15 17 15 16 15 17 15 16 15 | 17 15 16 15 17 15 16 15 17 15 16 15 | 17 15 16 15 17 15 16 15 17 15 16 15 | 17 15 16 15 17 15 16 15 17 15 16 15.

C5/G

E5^{VII}

Bb5

13 12 13 12 12 (12) 4 0 4 0 5 0 5 0 4 0 4 0 5 0 5 0

[illegible]

End double-time feel

Verse

Gtrs. 3 & 4: w/ Riff C
N.C.

Gtr. 9 tacet

F5

E5

3. Like a touch from hell ___ to feel ___ how hot ___

w/ bar -----

4/5 5/5 7/7 5/5 2/2 (2/2)

-6

Gtrs. 3 & 4: w/ Riff E

___ that it ___ can get ___ if you ___ get caught. ___ Like a strike from heav -

C5/E

F5/E

- en turns ___ that key ___ and brings you straight ___ down to ___ your knees. _

Gtrs. 3 & 4: w/ Riff C
N.C.

___ Like a touch from hell ___ to feel ___ how hot ___ that it ___ can get _

Gtrs. 3 & 4: w/ Riff E

___ if you ___ get caught. ___ Like a strike from heav - en to ___ re - prieve _

C5/E

F5/E

___ that brings you straight ___ down to ___ your knees. _

Interlude

Gtr. 7: w/ Riff F (2 times)
Gtr. 8: w/ Riff G (2 times)
N.C.

Gtrs. 3 & 4

P.M. -----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Guitar 5: w/ Riff H

P.M. -----

P.M. -----

Double-time feel

(cont. in slashes)

E5 G5 B5 D5

Gtrs. 3 & 4

Gtr. 11 (dist.)

f

Gtr. 10 (dist.)

f

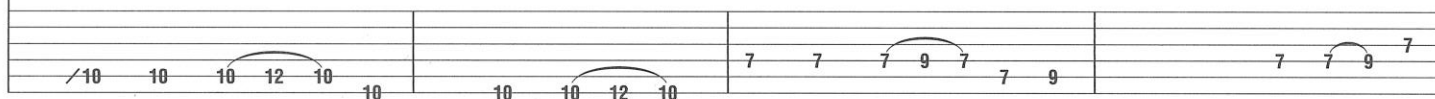
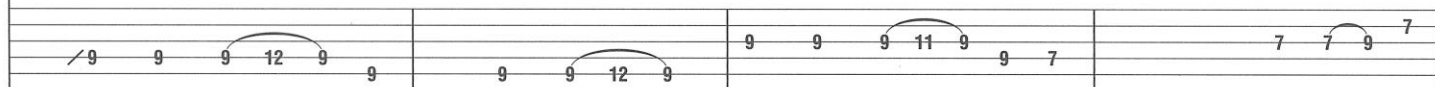
G5

B5

A5 open

D5

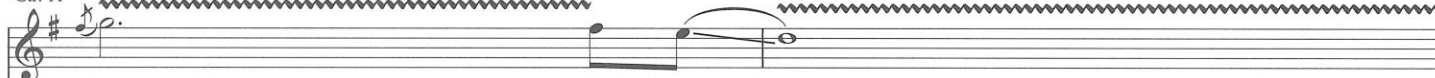
(cont. in notation)



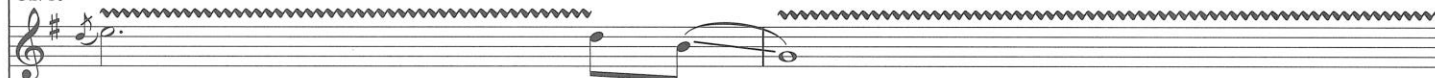
E5

G5

Gtr. 11



Gtr. 10



Gtrs. 3 & 4



P.M.

P.M.



B5

D5

Measures 1-4: B5, D5. Fret numbers: 9, 7, 9, 10, 7. P.M. section with fret number 4.

Measures 5-8: G5, B5. Fret numbers: 7, 7, 7, 9, 7, 7, 9, 9, 9, 12, 9, 9. P.M. section with fret number 4.

A5

D5

End double-time feel

System 1 (A5):

Staff 1 (Treble): A5 (3), D5 (3)

Staff 2 (Bass): 9 9 9 11 9 9 7 | 7 7 9 8

System 2 (D5):

Staff 1 (Treble): D5 (3)

Staff 2 (Bass): 9 9 9 12 9 10 7 | 7 7 9 7

System 3 (P.M.):

Staff 1 (Treble): P.M. -----

Staff 2 (Bass): 0 0 0 0 0 0 0 0 0 0 0 0 0 0 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Gtr. 11

Staff 1 (Treble): Gtr. 11 (3)

Staff 2 (Bass): 10 | 7 7 9 8 | 10 | 9 9 11 10

Gtr. 10 Riff 13

End Riff 13

Staff 1 (Treble): Gtr. 10 Riff 13 (3)

Staff 2 (Bass): 9 | 7 7 9 7 | 9 | 7 7 9 7

Gtr. 8 Riff 12

End Riff 12

Staff 1 (Treble): Gtr. 8 Riff 12

Staff 2 (Bass): 7 7 6 | 5 7 6 | 7 7 6 | 5 7 6

Gtr. 7 Riff 11

End Riff 11

Staff 1 (Treble): Gtr. 7 Riff 11

Staff 2 (Bass): 7 7 6 | 5 7 6 | 7 7 6 | 5 7 6

Gtrs. 3 & 4 Riff I

End Riff I

Staff 1 (Treble): $\text{Gtrs. 3 & 4 Riff I}$

Staff 2 (Bass): 0 0 | 0 0 | 0 0 | 0 0

Gtrs. 3 & 4: w/ Riff I
Gtrs. 7, 8 & 10: w/ Riffs 11, 12 & 13

Gtr. 11

Gtr. 5

Gtrs. 5 & 11 tacet

Gtrs. 3 & 4

N.C.

Chorus

Gtrs. 3 & 4

Gtr. 3

Gtr. 4

Gtrs. 3 & 4 E5^{VII} Bb5 A5 G5 F5 C5/G

(Gtr. 3 cont. in notation)

Dis - con - nect — some - how. — Nev - er stop — the bleed - ing now. —

Gtr. 4 E5^{VII} Bb5 A5 G5/D F5/C

Al - most like — your fight. — And there it went, —

Gtr. 3

(cont. in notation)

D5/A

Outro
N.C.

(cont. in notation)

al - most like — your life.

Gtrs. 3 & 4

P.M. -----|

P.M. -----|

E5

Gtr. 3

That was just — your life.

Gtr. 4

P.M. -----|

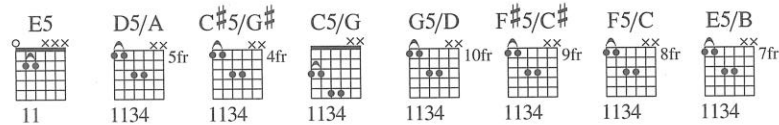
(Gtr. 3 cont. in slashes)

fdbk.

Pitch: F#

THE END OF THE LINE

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately slow ♩ = 104

Gtr. 1 (dist.) F5 E5 G5 E5

f

TAB

Gtr. 2 (dist.)

w/ phaser

TAB

N.C. F5 E5 G5 E5

P.M. ---

Play 3 times

TAB

Rhy. Fig. 1

P.M. ---

w/ phaser

End Rhy. Fig. 1

TAB

Gtrs. 1 & 2 Rhy. Fig. 2

F5 E5 F5 G5 E5 F5 E5 F5 G5 E5

P.M. ---

End Rhy. Fig. 2

TAB

Gtr. 1 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 2

Double-time feel
 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 5

N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E
 Gtrs. 1 & 2 End Rhy. Fig. 5

Verse

E5

F5

E5

F5



1. Need... More and more. _ Taint-ed mis - er - y. _
 2. Choke... As-phyx - i - a. _ Snuff re - al - i - ty. _
 3. Time... Choke the clock. _ Steal an - oth - er day. _

Rhy. Fig. 6



E5

F5

E5

F5/E

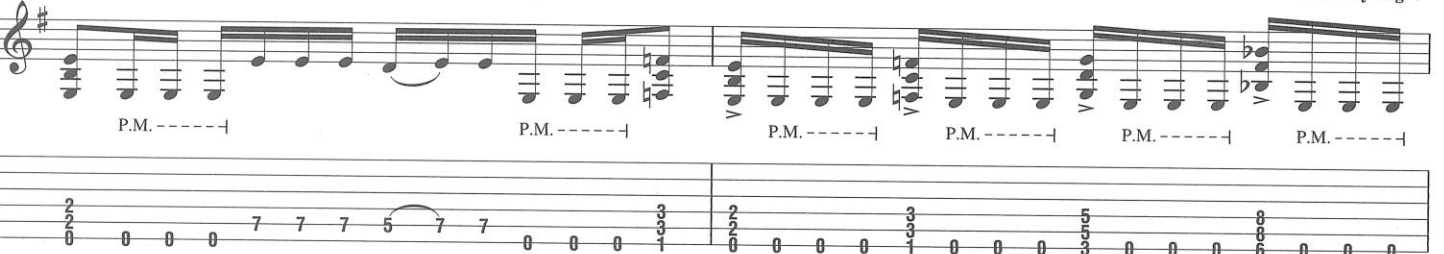
G5/E

Bb5/E



Bleed... Bat - tle scars. _ Chem - i - cal _ af - fin - i - ty. _
 Scorch... Kill the light. _ In - cin - er - ate _ ce - leb - ri - ty. _
 Die... Faith - ful - ly. _ Nar - cis - sis - tic fade _ a - way. _

End Rhy. Fig. 6



Gtr. 1: w/ Rhy. Fig. 6

E5

F5

E5

F5



Reign... Leg - a - cy. _ In - no - cence _ cor - rode. _
 Reap - er... Butch - er - y. _ Kar - ma am - pu - tee. _
 Twist - ed... Jump the rail. _ Shat - ter the ground _ be - low. _

Gtr. 2



End double-time feel

E5 F5 E5 F5/E G5/E Bb5/E

Stain... Rot a - way. Cat - a - ton - ic o - ver - load.
 Blood - line... Re - de - fine. Death con - ta - gious de - i - ty.
 Break - er... Chase the ghost from lat - est high - to all - time low.

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

Gtr. 1: w/ Rhy. Fig. 4
 E5 A5 Bb5 A5 Bb5 A5 B5 N.C.
 Gtrs. 1 & 2

P.M. -----|

Double-time feel

Gtr. 1: w/ Rhy. Fig. 5

Gtr. 2 E5 A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5

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

N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E

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

2.
N.C.

[illegible]

§§ Chorus

3rd time, Gtr. 8 tacet
NC

1., 2. Hooked in - to this de - ceiv - er, need more and more. _
3. The slave be - comes the mas - ter, need more and more. _

Gtrs. 1 & 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15

In - to the end - less fe - ver, } need more and more. _
Right now and ev - er - af - ter.

Gtr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21

Gtr. 1

The musical score for guitar 1 consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is a rhythmic staff with a single line, containing a sequence of numbers: 0, 0, 15, 0, 15, 15, 0, 15, 0, 0, 15, 0, 15, 15, 15, 15. A vertical line separates the two parts of the rhythmic staff. The text "(cont. in slashes)" is written at the end of the top staff.

Gtr. 1 E5 D5/A C#5/G# C5/G

New con - se - quence - ma - chine. - You burn - through all - your gas - o - line.

Gtr. 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

E5 D5/A To Coda 2 C#5/G# Bb5 To Coda 1 F5

A - sy - lum o - ver - time. - Nev - er mind... - You've reached the end of the

Gtrs. 1 & 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 X 3 3 3 3 3 3 3 3 3 3

Gtrs. 1 & 2: w/ Riff A (1 3/4 times) N.C.

line, ah.

5

Gtrs. 1 & 2: w/ Riff B

⊕ Coda 1

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

line.

Rhy. Fig. 7 End Rhy. Fig. 7

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

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

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

E5

N.C.

E5

N.C.

End Riff C

Riff C

Gtr. 3 (dist.)

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6' (sixteenth notes). The first measure starts with a forte 'f' dynamic. Staff 2 contains a bass line with a sequence of notes: 5 7 7 7 5 0, 5 7 7 7 5 0, 5 7 7 7 5 0 7, 5 7 7 7 5 0, 5 7 7 7 5 0 7, 5 7 7 7 5 0. The system ends with a double bar line.

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

Gtr. 3: w/ Riff C (2 times)

E5

N.C.

E5

N.C.

Gtr. 4 (dist.)

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. The first measure starts with a forte 'f' dynamic. Staff 2 contains a bass line with a sequence of notes: 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5, 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5. The system ends with a double bar line.

Double-time feel

Gtr. 3: w/ Riff C

N.C.

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. Staff 2 contains a bass line with a sequence of notes: 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5, 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5. The system ends with a double bar line.

Gtr. 4

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. Staff 2 contains a bass line with a sequence of notes: 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5, 5 7 7 7 5 0, 5 7 7 7 5 0, 4 5 5 5 4 0 5. The system ends with a double bar line.

Gtr. 3

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. Staff 2 contains a bass line with a sequence of notes: 5 7 7 7 5 0, 5 7 7 7 5 0, 5 7 7 7 5 0 7, 5 7 7 7 5 0, 5 7 7 7 5 0, 5 7 7 7 5 0 7. The system ends with a double bar line.

Gtrs. 3 & 4 tacet

End double-time feel

Gtrs. 1 & 2

First system: Treble clef, key of D major (F#). Staff 1 contains a melodic line with sixteenth-note runs, each marked with a '6'. Staff 2 contains a bass line with a sequence of notes: 0 12 12 12 10 10 13 13 13 12 12 10 12, 0 12 12 12 10 10 13 13 13 12 12 10 12. The system ends with a double bar line.

Gtr. 5 (dist.)

Gtr. 1 tacet

8va 7

f
w/ wah-wah
fdbk.(0)
Pitch: G

Gtrs. 1 & 2

Gtr. 6 (dist.)

Gtr. 2
divisi

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 6 tacet

Gtr. 5

F5
loco

E5

F5

G5

E5

F5

E5

F5

G5

E5

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

F5

E5

F5 G5

E5

8va

F5

E5

F5 G5

E5

F5

E5

F5

G5

E5

8va

loco

F5

E5

F5

G5

E5

6

6

F5 E5 F5 G5 E5

F5 E5 F5 G5 E5

Interlude

Gtr. 2: w/ Rhy. Fig. 1

N.C.

F5 E5 G5 E5

Gtr. 5

8va

w/ microphonic fdbk.

Gtr. 1

P.M. - - -

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Gtr. 5 tacet

N.C. F5 E5 G5 E5

N.C. F5 E5 G5 E5

Gtrs. 1 & 2

Gtr. 1

P.M. - - -

N.C.
Riff D

End Riff D

Gr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21

Gr. 2

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18

Gr. 1

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 | 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15

E5

Gtrs. 3 & 4

0 0 19 0 19 19 0 19 0 0 19 0 19 19 19 19 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21

0 0 17 0 17 17 0 17 0 0 17 0 17 17 17 17 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18

0 0 17 0 17 17 0 17 0 0 17 0 17 17 17 17 | 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18

The image shows a musical score for the film 'The Wind'. The score is for a piano and a string quartet. The piano part is in G major and 4/4 time, with a tempo of 'Moderato'. The string quartet part is in G major and 4/4 time, with a tempo of 'Moderato'. The score includes a piano introduction, a main melody for the piano, and a string quartet accompaniment. The piano part is in G major and 4/4 time, with a tempo of 'Moderato'. The string quartet part is in G major and 4/4 time, with a tempo of 'Moderato'. The score is for a full-length recording of the film 'The Wind'.

[illegible]

*Composite arrangement

Em G C#m7b5 Cmaj7

Rhy. Fig. 8

Gtr. 7 (clean)

mp

3 4 3 4 3 4 3 4

End Rhy. Fig. 8

Gtr. 7: w/ Rhy. Fig. 8
Em

Gtrs. 1-4 tacet
G5/D

C#(b5)

C5

Gtr. 8 (clean)

mp
let ring throughout

Gtrs. 1-4 8va

fdbk.

Pitch: E

Bridge

Em G C#m7b5 Cmaj7 Em G C#m7b5 Cmaj7

Drop the ho - ur - glass — of time, — spill - ing sand — we will not find. —

Gtr. 8 Riff E

w/ slight dist.

End Riff E

Gtr. 7 Rhy. Fig. 9

End Rhy. Fig. 9

Gtr. 7: w/ Rhy. Fig. 9 (3 times)

Gtr. 8: w/ Riff E

Em G C#m7b5 Cmaj7 Em G C#m7b5 Cmaj7

As we gath - er here — to - day, — we bid fare - well... — The slave be - comes — the mas -

*Em G/E C#m7b5/E Cmaj7 Em G/E C#m7b5/E Cmaj7/E

ter. The slave be - comes the mas -

Gtr. 8

*Chord symbols reflect overall harmony (next 8 meas.).

Em G/E C#m7b5/E Cmaj7/E Em G/E C#m7b5/E Cmaj7/E *D.S.S. al Coda 2*

ter. The slave be - comes the mas - ter. Yeah! -

mf

⊕ Coda 2

C#5/G# G5/D F#5/C#

Nev - er mind... Dead ho - ur - glass of time, -

F5/C E5/B G5/D F#5/C#

sand we will not ev - er find. We gath - er here to - day. -

F5/C

Bb5/F

F5

(cont. in notation)

Say good - bye, — 'cause you've reached the end of the

Gtrs. 1 & 2

10 12 12 12 12 12 12 12

Outro

N.C.

line, — ah.

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

Bb5/F

F5

The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 1 1 1

N.C.

Bb5/F

F5

line, — ah. The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 1 1 1

N.C.

Bb5/F

F5

line, _____ ah. The end of the

N.C.

Bb5/F

F5

line, _____ ah. You've reached the end of the

Freely

E5

line. _____

Gtr. 3

grad. bend

fdbk.

Pitch: D

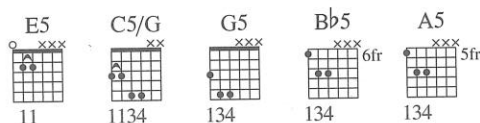
*Gtrs. 1 & 2

Pitch: E

*Composite arrangement

BROKEN, BEAT & SCARRED

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 120

E5
Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3 (dist.)

Gtrs. 1 & 2 (dist.)

W/ dist. P.M. P.M. P.M.

6 7 6 X 0 0 6 7 6 X 0 0 6 7 6 X

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

E5

Gtr. 4 (dist.)

f P.M.

P.M. P.M. (2nd time, cont. in slashes)

2 2 2 2 6 7 6 X 0 0 2 2 2 2 6 7 6 X

E5

Gtrs. 1-4

P.M.

f

0 0 8 7 8 7 5 7 8 7 7 0 0 0 0 8 7 8 7 5

P.M.

(cont. in notation)

Gtr. 6 (dist.)

Gtr. 5
divisi

f

7 8 7 7 0 0 0 0 15 14 15 14 12 14 15 14 14 0 0

Gtr. 6

Gtr. 5

G5 N.C. G5

Gtrs. 1-4

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

A5 Bb5 A5 D7(no3rd) F5

*let ring ---|

*Refers to both gtrs.

P.M. ---|

P.M. ---|

let ring ---|

P.M. ---|

P.M. ---|

P.M. ---|

(Gtrs. 3 & 4 cont. in slashes)

Gtrs. 5 & 6 tacet

E5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 3 & 4

Gtrs. 1 & 2

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

P.M. ---|

(cont. in notation)

[illegible]

Gtrs. 3 & 4 tacet
N.C.
Riff A

Gtrs. 1 & 2

15 17 15 14 12 0 0 0 12 12 0 0 0 12 0 0 0 12 12 0 0 0 12 12 15 15 15 15

1. You

End Riff A

Riff B

End Riff B

P.M. --|

P.M. --|

P.M. --|

P.M. --|

P.M. --|

P.M. --|

15 17 15 14 12 0 0 0 12 12 0 0 0 12 0 0 0 12 12 0 0 0 12 12 15 15 15 15

35

Gtrs. 1 & 2: w/ Riff C (3 times)

E5

N.C.

E5

What don't kill ya — make — ya more strong. { You rise. You fall. You're
The dawn, the death, the

N.C.

E5

N.C.

down, then you rise a - gain. } What don't kill ya — make — ya more strong.
fight to the fi - nal breath. }

Pre-Chorus

E5

Rhy. Fig. 4

C5/G

G5

Bb5

A5

G5 End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff C

N.C. E5

Gtrs. 1 & 2

{ Rise, fall, — down, — rise a - gain. } What don't kill ya — make —
{ Dawn, death, — fight, — fi - nal breath. }

Gtrs. 3 & 4

12 12 9 9 7 12 11 7
x 10 x 10 x 7 x 10 x 9 x 5

N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5

C5/G

G5

Bb5

A5

G5

— ya more strong. { Rise, fall, — down, — rise a - gain. }
{ Dawn, death, — fight, — fi - nal breath. }

12 12 9 9 7 10 9 7
x 10 x 10 x 7 x 8 x 7 x 5

Gtrs. 1 & 2: w/ Riff C

Gtrs. 3 & 4 tacet

N.C.

E5

N.C.

What don't kill ya — make — ya more strong. { Through
They

G5 N.C. G5 A5 Bb5 A5

black scratch days. me. Through They black scrape nights. me. Through They

Gtrs. 1 & 2

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

F5 E5 N.C.

pitch cut black and in rape sides. me. }

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

E5 N.C. Dsus2 N.C.

let ring

Chorus G5/E

Break - ing your teeth on the hard life a - com - in'.

Rhy. Fig. 5

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

B5/E

C5/E

(Show your scars.)

End Rhy. Fig. 5

P.M.

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 5

G5/E

B5/E

C5/E

Cut - ting your feet on the hard earth a - run - nin'.

(Show your scars.)

N.C.

Dsus2

Break - ing your life, bro - ken, beat, and scarred.

But

Gtrs. 1 & 2

let ring

P.M. - 1

To Coda

Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 2

F5

E5

N.C.

E5

N.C.

E5

N.C.

we die hard.

P.M. - 1

P.M. - 1

P.M. - 1

P.M. - 1

Gtrs. 3 & 4: w/ Rhy. Fig. 3
E5 N.C.

F5

E5 N.C.

F5

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

2 2 /8 7 3 3 2 2 /8 7 3 3

0 0 0 0 0 0 0 0 0 0 0 0

D.S. al Coda

Gtrs. 1 & 2: w/ Riff A
N.C.

Gtrs. 1 & 2: w/ Riff B

2. The

2. The

Coda

Double time ♩ = 240

N.C.

hard.

Gtr. 2

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

0 0 0 6 0 0 0 6 6 6 5 0 0 0 6 0 0 0 6 6 5

Gtr. 1

P.M. - - |

0 0 6 5

Gtrs. 1 & 2
N.C.
Riff D

1., 2.

End Riff D

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

0 0 0 6 0 0 0 6 6 6 5 0 0 0 6 0 0 0 6 6 5

3., 4.

F5

Rhy. Fill 1

End Rhy. Fill 1

5.

F5

Guitar Solo

Gtrs. 1 & 2: w/ Riff D (1 3/4 times)

N.C.

Gtr. 7
(dist.)

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5Gtrs. 1 & 2: w/ Riff D (1 3/4 times)
N.C.

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

N.C.

Gtr. 7

w/ bar

Harm.

-1

-2

Pitch: G

-1 1/2

-4

Gtrs. 1 & 2

Riff E

End Riff E

-4

5

4

4

5

4

4

4

3

3

3

2

Gtrs. 1 & 2: w/ Riff D (1st 3 meas.)
N.C.

Gtr. 7

3

5

2

0

4

2

0

6

3

0

5

3

0

7

4

0

6

4

0

8

5

0

7

5

0

9

6

0

8

6

0

8

7

9

7

0

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

3

7

8

9

7

0

6

7

9

7

0

15

14

1

grad. release

w/ bar

0

slack

Gtrs. 1 & 2: w/ Riff E
N.C.

3

9

8

0

6

7

6

6

6

6

5

5

5

4

Gtrs. 1 & 2

6

7

6

6

7

6

6

6

5

5

5

4

Interlude

Gtr. 7 tacet

N.C.

Bb5

A5

N.C.

A5

Ab5

w/ bar

slack

Harm.

P.M.

Pitch: B

3 3 3 3 3 3 3 3 0 0 0 6 7 7 6 4

N.C.

Ab5

G5

1., 2., 3.

N.C.

4.

N.C.

Gtrs. 1 & 2

P.M.

P.M.

P.M.

6 6 5 0 0 0 0 0 0 0 0 0 0 0 4 2 0 4 2 0

*While executing notes as indicated, lightly touch string w/ heel of right hand and slowly move toward headstock, thereby sounding random harmonics.

N.C.

3

3

P.M.

P.M.

4 2 0 4 2 0 12 2 2 2 3 2 2 2 3 3 3 2

1.

2.

G5

N.C.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

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

G5

A5

Bb5

A5

F5

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

(cont. in slashes)

0 0 0 0 5 7 7 8 6 6 6 6 6 7 3 0 0 1 0 0 0 0

E5

Gtrs. 1 & 2

Gtrs. 3 & 4

P.M. -----

P.M. -----

2 2 0 0 0 0 / 6 7 2 2 0 0 0 0 / 5 6 8 6

Gtrs. 2, 3 & 4 tacet
N.C.

(Gtr. 1 cont. in notation)

Gtr. 1

P.M. -----

hand slide
don't pick

2 2 0 0 0 0 / 6 7 2 2 0 0

Chorus **Tempo I**

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1 1/2 times)

G5/E

B5/E

Break - ing your teeth ___ on the hard ___ life a - com - in'. ___ (Show your

C5/E

G5/E

scars.) Cut - ting your feet ___ on the hard ___ earth a - run - nin'. ___

B5/E

C5/E

(Show your scars.)

Gtrs. 1 & 2

P.M. -----

P.M. ---

P.M. ---

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

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

G5/E

B5/E

C5/E

Bleed - ing your soul ___ in a hard ___ luck a - sto - ry. ___ (Show your scars.)

G5/E

B5/E

C5/E



Spill - ing your blood _ in the hot _ sun's a - glo - ry.

(Show your scars.)

N.C.



Break - ing your life, _ bro - ken, beat, and scarred. _

Gtrs. 1 & 2



P.M. ---|

0 5 6 7 0 5 6 8 0 5 6 7 0 5 6 0 0

G5

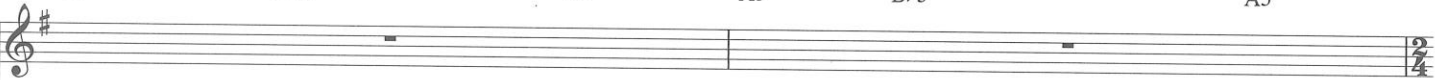
N.C.

G5

A5

Bb5

A5



(But)



P.M. ---|

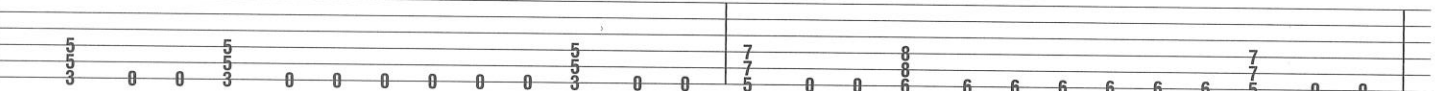
P.M. -----|

P.M. ---|

P.M. ---|

P.M. -----|

P.M. ---|



Outro

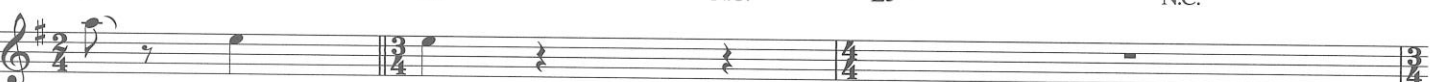
E5

F5

N.C.

E5

N.C.



we die hard.

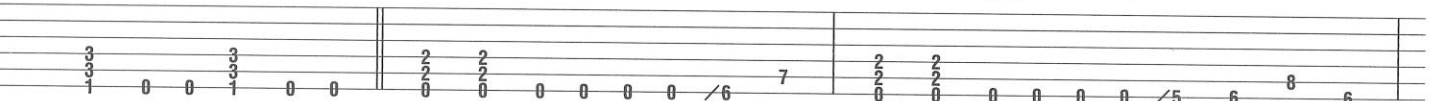


P.M. ---|

P.M. ---|

P.M. -----|

P.M. -----|



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

We _____ die _____

P.M. -----

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

hard. We _____ die _____ hard.

P.M. -----

G5 N.C. G5 A5 Bb5 A5 F5

P.M. -----

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

P.M. -----

THE DAY THAT NEVER COMES

Music by Metallica
Lyrics by James Hetfield

Intro

Moderately ♩ = 124

Am Riff A Em/G Gmaj7 Am End Riff A

Gtr. 1 (clean)

mf
w/ chorus
let ring throughout

TAB

Gtr. 1: w/ Riff A (2 times)

Gtr. 2 (dist.) Am Em/G Gmaj7 Am

mf

Gtr. 1: w/ Riff A (1 3/4 times)

Am Em/G Gmaj7 Am

Em/G Gmaj7

Gtr. 3 (clean) End Riff B

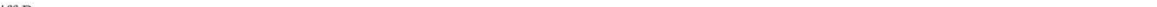
 Riff B
mf let ring throughout
 let ring -----

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

*Chord symbols reflect basic harmony (till Chorus).

Gr. 3: w/ Riff B

Am G Em C



A musical staff with a treble clef and a key signature of one flat (Bb). The staff contains four measures of music. The first measure has a whole note chord of Am. The second measure has a whole note chord of G. The third measure has a whole note chord of Em. The fourth measure has a whole note chord of C. Above the staff, the chords are labeled: Am, G, Em, C. Above the first measure, the text 'Gr. 3: w/ Riff B' is written.

Half-time feel

Gtrs. 3 & *4: w/ Riff B (2 times)

Am G Em C


*Gtr. 4 (clean), played *mf*. Let ring throughout.

§ Verse

Gtrs. 3 & 4: w/ Riff B (3 times)

2nd time, Gtr. 2: w/ Riff D

Am G Em C



1. Born to push — you a — round, — bet — ter just stay down. —
2. Push you 'cross — that line; — just stay down this time. —

Am G Em C

— — — — —
You pull a way, he hits the flesh, you hit the ground.
Hide in your self, crawl in your self; you'll have your time.

Am G Em C

— — — — —

Mouth so full of lies, tend to black your eyes.
God, I'll make them pay, take it back one day.

Am G Em C D

Just keep _ them closed. _ Keep pray - ing, just _ keep wait - ing, _
 I'll end _ this day. _ I'll splat - ter col - or on this gray. _

Gtrs. 3 & 4

Gtr. 5 (dist.)

f P.M. -----

5 4 3

Chorus

Gtrs. 3 & 4 tacet
 2nd time, Gtrs. 8 & 9: w/ Riff E (4 times)
 A5

G5 E5 C5

ah. } Wait - ing for the one, ah.

Rhy. Fig. 1

Gtrs. 5 & *6

P.M. P.M. let ring -----

End Rhy. Fig. 1

*Gtr. 6 (dist.), played *f*:

Riff E

Gtr. 8 (dist.)

f

Gtr. 9 (dist.)
divisi

5 7 5 7 10 5 4 5 4 5 5 4 2 4 5 7

Gtrs. 5 & 6: w/ Rhy. Fig. 1 (3 times)
A5

G5 E5 C5

The day that nev - er comes, ah.

A5 G5 E5 C5

When you stand up and feel the warmth, ah.

A5 G5 E5 C5

But the son shine nev - er comes, no.

End half-time feel

N.C. E N.C.

No, the son shine nev - er comes.

Gtrs. 5 & 6 Gtr. 5 Gtrs. 5 & 6

No, the son shine nev - er comes.

Interlude

Half-time feel

Gtr. 1: w/ Riff A (2 times)
Gtrs. 5 & 6 tacet
Am Em/G Gmaj7 Am

No, the son shine nev - er comes.

Riff C
Gtr. 7 (clean)

End Riff C

No, the son shine nev - er comes.

Gr. 2

Em/G

Gmaj7

Am

⊕ Coda

Grtr. 5 E N.C. G5 N.C. A5 N.C.

Grtr. 6 *divisi*

P.M.-----

6 7 0 2 4 0 2 3 5 3 0 2 4 0 2 3 0 0 2 4

B5 Bb5 N.C.

End Riff F

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

7 0 7 0 0 10 7 0 10 7 0 0 10 7 0 10 9 9 8 8 0 0 0 0 0 3 3

N.C.	Em
------	----

Em

Love is a four-let-ter word here in this pris-on.

B5 Bb5 N.C. F#m

I suf - fer this — no long - er. I'll

[illegible]

put an end ____ to this, I swear. This, I swear. The son will shine. ____

D5

N.C.

This, I swear! _ This, I swear! _ This, I

P.M. -----

12 12 12 (12) 12 12 12 (12) 0 2 4 0 2 3 0 2 3 3 5 6

swear!

Pitch: G#

N.C.
loco

P.M. -

P.M. -

P.M. -

Gr. 9 E5 F#5 G5 C5

Gr. 8

Gtrs. 5 & 6

B5 A5 G5 E5 D/F#

First system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff with fret numbers. The first measure contains the sequence 3 3 3 3 2 0. The second measure contains 2 0 3 5 3 0. The third measure contains 15 15 15 15 14 12. The fourth measure contains 14 14 14 14 12 10.

Second system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff with fret numbers. The first measure contains the sequence 5 5 5 5 3 0. The second measure contains 3 0 2 4 2 0. The third measure contains 7 7 7 7 5 3. The fourth measure contains 5 5 5 5 3 2.

Third system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff with fret numbers. The first measure contains the sequence 3 3 3 3 3. The second measure contains 3 3 3 3 3 3. The third measure contains 3 3 3 3 2 0. The fourth measure contains 2 2 2 2 0 5. The text "P.M." is written below the first measure of the top staff.

Fourth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff with fret numbers. The first measure contains the sequence 12 12 12 12 10 8. The second measure contains 8 10 8 7 7 8 7 5. The third measure contains 5 7 5 3 3 5 3 2. The fourth measure contains 0 3 0 7 7 3.

Fifth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff with fret numbers. The first measure contains the sequence 3 3 3 3 2 0. The second measure contains 5 7 5 3 3 5 3 1. The third measure contains 1 3 1 0 0 1 0 2. The fourth measure contains 0 5 0 8 8 5.

Sixth system of musical notation for guitar. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music. The bottom staff is a six-line staff with fret numbers. The first measure contains the sequence 7 7 7 7 5 3. The second measure contains 3 5 3 2 2 3 2 0. The third measure contains 0 2 0 3 3 5 3 2. The fourth measure contains 0 3 0 7 7 3.

Gtrs. 8 & 9 tacet
C5

E5

B5

E5

E5

Gtrs. 5 & 6

Am/E
Riff G

Esus4

E

End Riff G

Gtrs. 5 & 6: w/ Riff G (2 times)
Am/E

Esus4

E

Gtr. 10 (dist.)

Gtr. 10 tacet
C5

E5

B5

N.C.
Gtr. 6

Gtr. 5
divisi

Gtr. 5 E5

Gtr. 6

Gtrs. 5 & 6

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff uses a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lower staff is a bass staff, currently empty, with a key signature of one flat (Bb) indicated by a flat symbol on the first line. The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the piece.

Guitar Solo

*B5

Gtr. 10

Gtrs. 5 & 6

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line and a bass line. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a treble clef staff, and the bass line is written on a bass clef staff. The melody consists of a series of eighth notes, and the bass line consists of a series of quarter notes. The lyrics "The Rose Tree" are written below the melody. The score is divided into two systems by a double bar line. The first system contains the first eight measures, and the second system contains the next eight measures. The melody is written in a simple, folk-like style, and the bass line provides a steady accompaniment.

Key signature: F# (one sharp)
 Time signature: 2/4

Lyrics: The Rose Tree

Staff 1 (Melody): Treble clef, eighth notes.


Staff 2 (Bass): Bass clef, quarter notes.

Lyrics: The Rose Tree

*Chord symbols reflect implied harmony (till end of Solo).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, also ending with a repeat sign. The melody is written in treble clef with a key signature of one sharp (F#). The first measure is a half note, and the second is a half note. The third measure is a half note, and the fourth is a half note. The fifth measure is a half note, and the sixth is a half note. The seventh measure is a half note, and the eighth is a half note. The ninth measure is a half note, and the tenth is a half note. The eleventh measure is a half note, and the twelfth is a half note. The thirteenth measure is a half note, and the fourteenth is a half note. The fifteenth measure is a half note, and the sixteenth is a half note. The seventeenth measure is a half note, and the eighteenth is a half note. The nineteenth measure is a half note, and the twentieth is a half note. The twenty-first measure is a half note, and the twenty-second is a half note. The twenty-third measure is a half note, and the twenty-fourth is a half note. The twenty-fifth measure is a half note, and the twenty-sixth is a half note. The twenty-seventh measure is a half note, and the twenty-eighth is a half note. The twenty-ninth measure is a half note, and the thirtieth is a half note. The thirty-first measure is a half note, and the thirty-second is a half note. The thirty-third measure is a half note, and the thirty-fourth is a half note. The thirty-fifth measure is a half note, and the thirty-sixth is a half note. The thirty-seventh measure is a half note, and the thirty-eighth is a half note. The thirty-ninth measure is a half note, and the fortieth is a half note. The forty-first measure is a half note, and the forty-second is a half note. The forty-third measure is a half note, and the forty-fourth is a half note. The forty-fifth measure is a half note, and the forty-sixth is a half note. The forty-seventh measure is a half note, and the forty-eighth is a half note. The forty-ninth measure is a half note, and the fiftieth is a half note. The fifty-first measure is a half note, and the fifty-second is a half note. The fifty-third measure is a half note, and the fifty-fourth is a half note. The fifty-fifth measure is a half note, and the fifty-sixth is a half note. The fifty-seventh measure is a half note, and the fifty-eighth is a half note. The fifty-ninth measure is a half note, and the sixtieth is a half note. The sixty-first measure is a half note, and the sixty-second is a half note. The sixty-third measure is a half note, and the sixty-fourth is a half note. The sixty-fifth measure is a half note, and the sixty-sixth is a half note. The sixty-seventh measure is a half note, and the sixty-eighth is a half note. The sixty-ninth measure is a half note, and the seventieth is a half note. The seventy-first measure is a half note, and the seventy-second is a half note. The seventy-third measure is a half note, and the seventy-fourth is a half note. The seventy-fifth measure is a half note, and the seventy-sixth is a half note. The seventy-seventh measure is a half note, and the seventy-eighth is a half note. The seventy-ninth measure is a half note, and the eightieth is a half note. The eighty-first measure is a half note, and the eighty-second is a half note. The eighty-third measure is a half note, and the eighty-fourth is a half note. The eighty-fifth measure is a half note, and the eighty-sixth is a half note. The eighty-seventh measure is a half note, and the eighty-eighth is a half note. The eighty-ninth measure is a half note, and the ninetieth is a half note. The ninety-first measure is a half note, and the ninety-second is a half note. The ninety-third measure is a half note, and the ninety-fourth is a half note. The ninety-fifth measure is a half note, and the ninety-sixth is a half note. The ninety-seventh measure is a half note, and the ninety-eighth is a half note. The ninety-ninth measure is a half note, and the hundredth is a half note.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is divided into three measures, each containing a sequence of eighth notes. Below the staff, there is a dashed line labeled "P.M." (Piano Melody). At the bottom of the page, there are three groups of numbers, each corresponding to a measure of the melody. Each group contains eight numbers: 2, 2, 2, 2, 2, 2, 2, 2. These numbers likely represent fingerings or a specific rhythmic pattern for the piano accompaniment.



 P.M. -----

 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into three measures by vertical bar lines.

Musical score for "The Rose Tree". The score is written for a single melodic line in treble clef, key of D major (one sharp), and common time (C). The melody consists of eighth and quarter notes. The lyrics "The Rose Tree" are written below the staff. The score is divided into three measures by vertical bar lines.

[illegible]

The musical score for 'End Riff H' is presented on a grand staff. The top staff, marked with a treble clef and a key signature of one sharp (F#), contains a melodic line consisting of eighth notes. The bottom staff, marked with a bass clef, contains a bass line consisting of eighth notes. The piece is divided into three measures by vertical bar lines. The first measure contains four eighth notes in the treble and four in the bass. The second measure contains four eighth notes in the treble and four in the bass. The third measure contains four eighth notes in the treble and four in the bass. The piece concludes with a double bar line at the end of the third measure.

12 13 11 12 10 11 8 10 8 9 7 8 6 7 9 7 9 7 9 7 9 9 9

P.M. -----

8 9 8 10 10 10 8 10 8 10 10 12 11 13 14 12 10 12 14 12 10 12

A#5

2nd time, Gtrs. 5 & 6: w/ Riff I
B5

P.M. -----

Riff I
Gtrs. 5 & 6

P.M. -----

2 2 2 2 2 2 2 2

G5

A5

14 12 10 12 14 12 10 12 15 13 12 13 15 13 12 13 15 13 12 13 17 15 13 15 17 15 13 15

P.M. 2 2 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

F#5 8va 1. 2. 17 15 13 15 17 15 13 15 19 17 15 17 17 15 17 19 17 15 17 17 15 19 17 15 17 17 15

P.M. 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtrs. 5 & 6: w/ Riff H (2 times)

E5

8va loco 24 22 19 23 21 18 22 20 17 21 19 16 20 18 15 19 17 14 18 16 13 17 15 12 16 14 11 15 13 10 14 12 9 7 10

8va 7 10 7 9 7 (7) 9 7 9 10 (10) 12 12 15 (15) 16 15 17 15 17

The musical score for 'The Rose Tree' is presented on three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a melodic line featuring eighth and sixteenth notes, followed by a double bar line and a repeat sign. The word 'loco' is written above the staff. The melody continues with eighth-note triplets. The middle staff contains a bass line with a sequence of notes labeled 19, 19/22, 22, and (22), with a first ending bracket over the last two. The bottom staff features a continuous eighth-note triplet pattern, with the notes 0, 5, and 8 indicated below the staff.

Esus4

E

Gtrs. 5 & 6: w/ Riff G (2 times)
Am/E

The musical score for 'The Bird Song' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a series of eighth-note triplets, each beamed together and marked with a '3'. The first triplet is on a whole note, while the subsequent ones are on half notes. The melody concludes with a double bar line and repeat dots. The bottom staff is a single-line bass staff. It contains two rows of fingerings: the first row shows fingerings 0, 5, 7 for the first four triplets and 0, 4, 7 for the last two; the second row shows fingerings 0, 5, 8 for the first four triplets and 0, 5, 8 for the last two. The score ends with a double bar line and repeat dots.

Esus4

E

Outro

Gtr. 10 tacet
C5

1.

2.

Gtrs. 5 & 6 C5 E5 B5 E5 N.C.

10 8 2 0 2 0 3 2 0 0 3 2 0 0

P.M.

3.

N.C.

C5

F5/C

E5/R

G5

E#5

11. ES

E5

P.M.

The Sound of Silence

2.

E5

D5/A

F#5

D5/A

Db5/Ab

C5/G

DELA

D65/Ab

9519

[illegible]

C5 B5 F5/C E5/B G5 F#5 E5

Slightly slower

Am/E

Gr. 10

Gr. 5 & 6

Esus4

A tempo
F5/C

E5/B

ALL NIGHTMARE LONG

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 124

2nd time, *Gtr. 2: w/ random fdbk.

N.C.

Riff A

Gtr. 1 (clean)

End Riff A



Music by Metallica
Lyrics by James Hetfield

Gtr. 1 (clean) **Riff A** End Riff A

mf
let ring throughout

TAB

0 5 5 6 5 0 5 3 0 6 0 5 5 6 5 0 5 3 0 6

*Gtr. 2 (dist.) fades in.

Gtr. 1: w/ Riff A (2 1/2 times)

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

Gtrs. 2 & 3 (dist.)

mf

P.M. - - - - -

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

P.M. - - - - -

D5 N.C. Ab5 G5 D5 N.C. Ab5 G5 N.C.

P.M. - - - - -

Faster ♩ = 184

N.C.

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The score is divided into two systems. The first system contains the first 16 measures, and the second system contains the next 16 measures. The melody consists of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is labeled "P.M." at the beginning of the first system.

Gr. 3

P.M.-----

*Harm.-----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 12 12

Gr. 2

P.M.-----

*Harm.-----

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

12 3 0

*While picking in sixteenth-note rhythm, sound random harmonics by lightly touching string and sliding as indicated.

N.C.

Gtrs. 2 & 3

P.M.-----

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

N.C. Eb5 N.C. Eb5 N.C.

P.M.-----

P.M.-----

P.M.-----

P.M.-----

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

Play 4 times

Double-time feel

N.C. Eb5 N.C. Eb5 N.C. Eb5

P.M.-----

P.M.-----

P.M.-----

P.M.-----

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

End double-time feel
One, two...
N.C.

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

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

P.M.-----

3 0 5 5 3 3 0

F5 N.C. D5 C5 F5 A5 Bb5

P.M. -----

C#5 D5 N.C.

P.M. -----

Rhy. Fig. 1 F5 N.C. F5 N.C. F5 N.C.

P.M. -----

D5 C5 F5 A5 Bb5 C#5 D5 F5 End Rhy. Fig. 1

P.M. -----

Gtr. 2 N.C.

Gtr. 3 Riff B

P.M. -----

[illegible]

Gtrs. 2 & 3: w/ Riff B

Verse
N.C.

1. Crawl from the wreck - age not one more time.
2. The light that the is age not light is here

Gtr. 3

The image shows the musical notation for guitar 3 across two measures. The staff is a single five-line staff with a treble clef and a key signature of one sharp (F#). In measure 1, there is a whole note chord consisting of a D4 (first line) and a G4 (second line). In measure 2, there is a whole note chord consisting of a D4 (first line) and a G4 (second line). The time signature is 4/2, indicated by a '4' over a '2' at the beginning of the first measure and at the end of the second measure.

[illegible]

Hor - rif - ic mem - 'ry with twists the mind.
to flush you out with your own the fear.

Dark, rut - ted, cold and hard to turn.
 You hide, you hide but will be found.

4/2

4/2

Path of de - struc - tion, feel it burn.
 Re - lease your grip with out a sound.

4/2

5/3

(cont. in slashes)

(cont. in slashes)

Pre-Chorus

B5 E5 F5 B5 E5 F5 B5 E5 F5

Gtrs. 2 & 3

Still life... in - car - na - tion.
 Still life... im - mo - la - tion.

B5 E5 F5 E5 D5 E5 D5

P.M. (cont. in notation)

in - fa - my. Hal - lu - ci - na - tion. Her - e - sy.

3/4

A5 Bb5 C#5 D5 F5

Still you run. — What's to come, — what's to be? —

Gtrs. 2 & 3

P.M. -----

7 7 8 8 6 6 7 7 8 8 8 8 8 8 8 8 10 10 8

Interlude
Gtrs. 2 & 3: w/ Rhy. Fig. 1
N.C. F5 N.C. F5 N.C. F5 N.C.

Ah.

D5 C5 F5 A5 Bb5 C#5 D5 F5

'Cause we...

Chorus
N.C. C5 G/B A5

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. —

Rhy. Fig. 2 End Rhy. Fig. 2
Gtrs. 2 & 3

7 7 10 10 9 9 7 7 10 10 9 9 7 7 10 10 9 9 7 7 5 5 5 5 2 2 2 2

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)
N.C. C5 G/B A5

Feel us breathe — up - on your — face. Feel us shift, — ev - 'ry move — we trace. —

N.C. C5 G/B A5

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. — Yeah. —

N.C.

C5

G/B

A5

Luck.

Runs.

Out. You crawl back in, but your

To Coda 1

1., 2., 3.

To Coda 2

Interlude

A little faster

Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

Ebsus2

luck runs out, ah.

Gtrs. 2 & 3

P.M.

P.M.

P.M.

4.

End double-time feel

One, two...

N.C.

Tempo II

Eb5

F5

G5

F5

G5

N.C.

F5

N.C.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

F5

N.C.

F5

N.C.

D5

C5

F5

P.M.

P.M.

A5

Bb5

C#5

D5

F5

D.S. al Coda 1

P.M.

♩ Coda 1
N.C.

D5

Uh. _____

P.M. -----

7 7 7 7 3 3 3 3 5 5 5 5 1 1 1 1

A little faster

N.C. A5 N.C. N.C. F5 E5 Eb5

Gtr. 4 (dist.) Riff C End Riff C

f
w/ wah-wah as filter

1., 2., 3. 4.

7 5 8 7 5 7 8 7 5 8 7 6 5 (8) 7 5 8 7 6 5

Gtrs. 2 & 3 Rhy. Fig. 3

End Rhy. Fig. 3

P.M. -----

0 0 0 0 0 7 7 7 3 3 1 1

Guitar Solo

Gtr. 4: w/ Riff C (4 times) N.C. A5 F5 E5 Eb5 N.C. A5

Gtrs. 2 & 3 Rhy. Fig. 4 Play 4 times End Rhy. Fig. 4 Gtr. 4 wah-wah off

P.M. -----

0 0 0 0 0 7 7 7 3 3 3 3 3 3 3 2 1 12 0

F5 E5 Eb5 N.C. A5 F5 E5 Eb5 N.C. A5

12 0 12 0 12 0 12 0 12 11 10 9 8 7 0 5 7 5 7 5 7 (7) 5 7 5

First system of musical notation for 'The Sound of Silence'. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols above the staff are F5, E5 Eb5 N.C., A5, F5, and E5 Eb5. The bass line is shown on a separate staff below, with fingerings indicated by numbers 1-5 and a 7/14 slash.

[illegible]

Gtrs. 2 & 3

P.M.

P.M.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and bass. The guitar part is written in treble clef with a key signature of one sharp (F#). It features a melodic line with sixteenth-note runs and a rhythmic accompaniment of eighth notes. The piano part is written in bass clef and includes a melodic line with a piano (p) dynamic marking. The bass part is written in bass clef and includes a melodic line with a piano (p) dynamic marking. The score is divided into two systems, each with a guitar staff, a piano staff, and a bass staff. The guitar staff includes a capo position indicator (C) and a key signature change (F#). The piano and bass staves include dynamic markings (p, p.m.) and a key signature change (F#).

A5

N.C.

steady gliss.

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

Gtr. 4

A5 N.C. A5 N.C. A5 N.C. A5

Gtrs. 2 & 3

P.M. -----

Interlude

Double-time feel

Gtr. 4 tacet
Dm

Gtrs. 2 & 3

P.M. -----

F/A F#sus4/A F/A E/G# E#sus4/G# E/G# C/E

P.M. -----

2nd time, end double-time feel

C#sus4/E C/E

N.C.

P.M. -----

One, two, three, four!

One, two, three, four!

P.M.

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is composed of eighth notes, with some beamed pairs. The score is divided into two systems by a double bar line. Below the first system, there is a dashed line with the text "P.M." underneath it. Below the second system, there are two empty staves, each with a series of numbers (2, 2) written below them, likely indicating fingerings or a specific performance technique.

Guitar Solo
Double-time feel
E5

[illegible]

Gtrs. 2 & 3

P.M. - - - - -

P.M. - - - - -

2 2 2 2 2 2 2 2 2 2 2 2 2 9 5 7 3

2 2 2 2 2 2 2 2

F5

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The bottom staff is in bass clef and contains a bass line of eighth notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3. Below the bass staff, there are three measures of fingerings: the first measure has '2' under the first and second notes; the second measure has '2' under the first, second, and third notes; the third measure has '2' under the first, second, and third notes, and '2' under the fourth note.

C5

First system: Treble clef, key signature of one sharp (F#). The staff contains a continuous eighth-note melody. Below the staff is a single-line bass staff with fret numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The second system shows the continuation of the melody and fret numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0.

Second system: Treble clef, key signature of one sharp. The staff contains a continuous eighth-note melody. Below the staff is a single-line bass staff with fret numbers: 3 3 3 3. The third system shows the continuation of the melody and fret numbers: 3 3 3 3.

G5

F#5 F5

First system: Treble clef, key signature of one sharp. The staff contains a continuous eighth-note melody. Below the staff is a single-line bass staff with fret numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The second system shows the continuation of the melody and fret numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0.

Second system: Treble clef, key signature of one sharp. The staff contains a continuous eighth-note melody. Below the staff is a single-line bass staff with fret numbers: 5 5 5 5. The third system shows the continuation of the melody and fret numbers: 5 5 5 5.

E5

First system: Treble clef, key signature of one sharp. The staff contains a continuous eighth-note melody. Below the staff is a single-line bass staff with fret numbers: 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2. The second system shows the continuation of the melody and fret numbers: 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2.

Second system: Treble clef, key signature of one sharp. The staff contains a continuous eighth-note melody. Below the staff is a single-line bass staff with fret numbers: 2 2 2 2. The third system shows the continuation of the melody and fret numbers: 2 2 2 2.

F5

Musical notation for the F5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains fret numbers (3, 2, 0, 3) with a 3 indicating a triplet. The bottom staff shows a bass line with eighth-note triplets. Pedal points (P.M.) are indicated in the second and third measures.

C5

Musical notation for the C5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains fret numbers (5, 3, 0, 5) with a 5 indicating a triplet. The bottom staff shows a bass line with eighth-note triplets. Pedal points (P.M.) are indicated in the second and third measures.

End double-time feel

F#5 F5

G5

Musical notation for the G5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains fret numbers (5, 3, 0, 5) with a 5 indicating a triplet. The bottom staff shows a bass line with eighth-note triplets. Pedal points (P.M.) are indicated in the second and third measures. The section concludes with a double-time feel, indicated by the text "End double-time feel" and "F#5 F5".

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (3 times)

N.C.

F5 E5 Eb5

N.C.

Then you crawl back in, in - to

F5 E5 Eb5

N.C.

F5 E5 Eb5

your ob - ses - sion. Nev - er to re - turn.

*D.S.S. al Coda 2
(Tempo II)*

N.C.

F5 E5

N.C.

This is your con - fes - sion.

Gtrs. 2 & 3

P.M. -----

Coda 2

A little faster
Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

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

End double-time feel

Outro

Gr. 4: w/ Riff A (2 times)
D5

G5 Eb5

Your luck runs out.

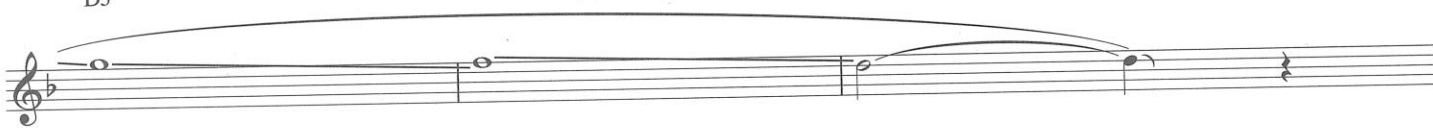
Rhy. Fig. 6

End Rhy. Fig. 6

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

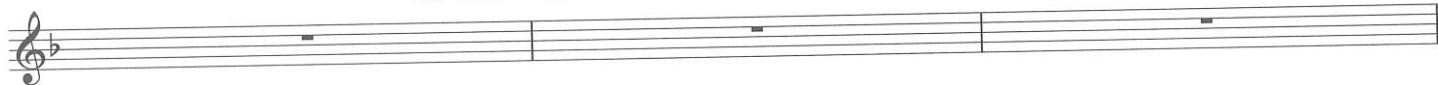
Gtrs. 2 & 3: w/ Rhy. Fig. 6 (3 times)
D5

G5 Eb5 D5



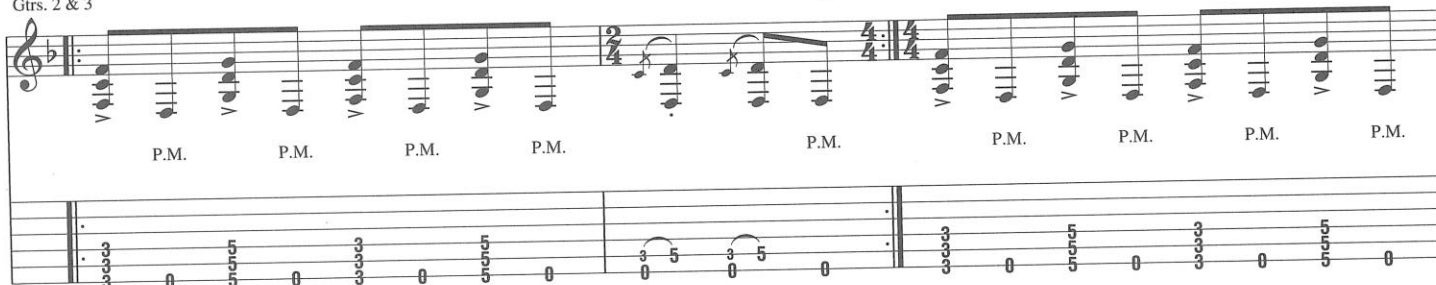
G5 Eb5 D5

G5 Eb5



Gtrs. 2 & 3

F5 G5 F5 G5 N.C. Play 3 times F5 G5 F5 G5



N.C.

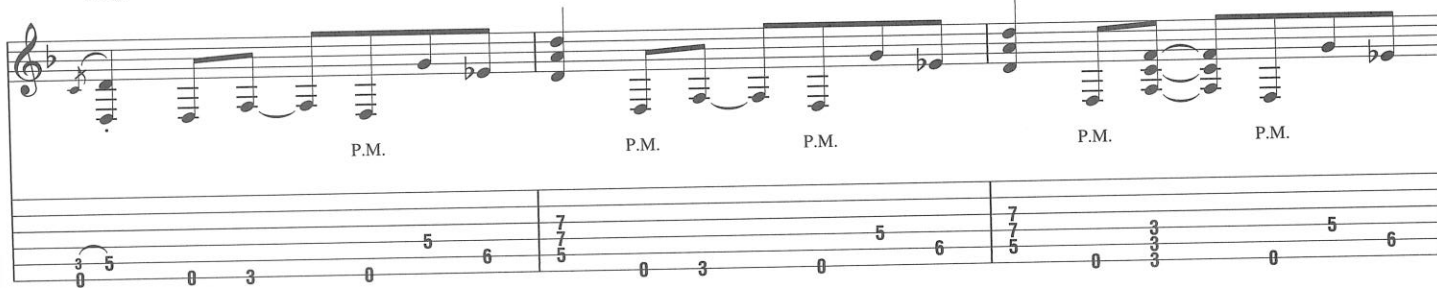
D5

N.C.

D5

F5

N.C.



D5

F5

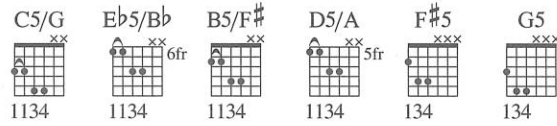
N.C.

D5



CYANIDE

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 112
N.C.

E7b5

Play 3 times
End Rhy. Fig. 1

Gtr. 1 (dist.)

Rhy. Fig. 1

First guitar part (Gtr. 1) with musical notation, tablature, and wah-wah pedal indications. The notation shows a sequence of notes in 2/4 time, starting with a forte (f) dynamic. The tablature shows fret numbers (0, 7, 8) and a barre at the 6th fret. Wah-wah pedal indications include '+' for closed (toe down) and 'o' for open (toe up). The part ends with a repeat sign and a 'P.M.' (pick mute) instruction.

Gtr. 2 (dist.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

Second guitar part (Gtr. 2) with musical notation, tablature, and wah-wah pedal indications. The notation shows a sequence of notes in 2/4 time, starting with a forte (f) dynamic. The tablature shows fret numbers (0, 7, 8) and a barre at the 6th fret. Wah-wah pedal indications include '+' for closed (toe down) and 'o' for open (toe up). The part ends with a repeat sign and a 'P.M.' (pick mute) instruction.

*Wah-wah indication: + = closed (toe down); o = open (toe up).

N.C.

Rhy. Fig. 2

End Rhy. Fig. 2

(Bass & Drums)

4

Third guitar part (Rhy. Fig. 2) with musical notation, tablature, and wah-wah pedal indications. The notation shows a sequence of notes in 2/4 time, starting with a forte (f) dynamic. The tablature shows fret numbers (0, 7, 8) and a barre at the 6th fret. Wah-wah pedal indications include '+' for closed (toe down) and 'o' for open (toe up). The part ends with a repeat sign and a 'wah-wah off' instruction.

Rhy. Fig. 2A

End Rhy. Fig. 2A

4

Fourth guitar part (Rhy. Fig. 2A) with musical notation, tablature, and wah-wah pedal indications. The notation shows a sequence of notes in 2/4 time, starting with a forte (f) dynamic. The tablature shows fret numbers (0, 7, 8) and a barre at the 6th fret. Wah-wah pedal indications include '+' for closed (toe down) and 'o' for open (toe up). The part ends with a repeat sign and a 'wah-wah off' instruction.

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5 End Rhy. Fig. 3

Gtrs. 1 & 2

P.M. P.M.

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

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

N.C. Riff A End Riff A

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

1. Sleep and dream of this: _____ Death an - gel's kiss _____
 2. Wait, wait pa - tient - ly. _____ Your death - black wings _____

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

_____ brings fi - nal bliss. _____ Com - plete - ly. }
 _____ un - fold - ing sleep. _____ Spread - ing o'er me. }

Pre-Chorus

C5/G Rhy. Fig. 4

Gtrs. 1 & 2

Emp - ty, they _____ say. Death, won't you

B5/F# D5/A

let me stay? _____

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff A N.C.

Gtr. 1: w/ Rhy. Fig. 4 (1st 3 meas.)

Gtr. 2: w/ Rhy. Fig. 4

C5/G

E \flat 5/B \flat

Emp - ty, they _____ say. Death, hear me

B5/F \sharp

D5/A

N.C.

call your name...

Gtr. 1

Gtrs. 1 & 2

12 12 11 11 11 0 0 7 5 0 0 7 5 0 0 7 5

E7 \flat 5

N.C.

oo, call your name.

Gtr. 2

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 0 0 0 0

Gtr. 1

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 0 0 0 0

Su - i -

Gtrs. 1 & 2

P.M. 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 3

cide. I've al - read - y died. You're just the fu-ner-al I've been wait-ing for.

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

0 0 0 0 1 2 1 2 1 3 0 0 0 0 1 2 4 4 (4) 2 1 3 0 0 0 0 0 0 0 0 0

83

E5

F5

E5

G5/D

E5

N.C.

*Gtrs. 1 & 2

**w/ DigiTech Whammy Pedal -----
P.M. -----

*For next 2 meas. only, Gtrs. 1 & 2 are detuned gtrs. (down one whole step; low to high: D-G-C-F-A-D) arr. for standard-tuned gtrs.
If detuning, play tab as indicated, but on lowest two strings.

**Set for an octave lower.

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

Rhy. Fig. 5B

Gtr. 3 (dist.)

Gtr. 1 Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5A

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

End Rhy. Fig. 5B

End Rhy. Fig. 5

End Rhy. Fig. 5A

Bridge

Gtrs. 1 & 3 tacet
2nd time, Gtrs. 6 & 7: w/ Riff C

Gtr. 2 tacet

2nd time, Gtr. 4: w/ Rhy. Fill 1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

Say, is ___ that rain ___ or are ___ they tears ___ that's stained _ your con - crete face ___ for ___ years? _
An air ___ of fresh - ly bro - ken ground. _ A con - crete an - gel lit ___ right - down _

Gtr. 2

(4)

Riff B

Gtr. 4 (slight dist.)

mf

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

End Riff B

Riff B1

Gtr. 5 (clean)

mf
let ring throughout

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

End Riff B1

Gtrs. 4 & 5: w/ Riffs B & B1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

1.

___ The cry - ing, weep - ing, shed - ding strife. ___ Year af - ter year, ___ life af - ter life. _
___ up - on the grave ___ which swal - lows fast. ___ It's peace at last. _

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5, 5A & 5B

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

Riff C

Gtr. 6

Gtr. 7
divisi

9

Rhy. Fill 1

Gtr. 4

2 4 0 5 7 5

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

Gtr. 6 (dist.) *f*

Gtr. 7 (dist.) *f*
divisi *w/ octaver

9 10 9 10 9 7 9 10 9 10 9 7 9 10 9 10 9 7 9 10 9 10 9 7 9 10 9 10 9 7

*Both gtrs.; set for an octave lower.

2.

F#5 F#5/E G5 **Guitar Solo** F#5 G5 F#5 D5/A C#5/G#

Oh, peace at last!

Gtr. 8 (dist.)

f

7 9 7 9 7 9 9 9 (9) 7 9

**Gtrs. 1 & 2

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

4 4 4 0 0 5 0 0 7 6 6 4 4 4 4 4 4

**Composite arrangement

F#5 G5 F#5 D5/A C#5/G# F#5 G5

11 11 11 9 (9) 9 (9) 7 11 11 11 9

Rhy. Fig. 6

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

4 4 4 0 0 5 0 0 7 6 6 4 4 4 4 4 4

F#5 D5/A C#5/G# F#5 G5 F#5 D5/A C#5/G#

End Rhy. Fig. 6

P.M. - - - - -

P.M. - -

P.M. - -

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (1 1/2 times)

F#5 G5 F#5 D5/A C#5/G#

Gtr. 8

F#5 G5 F#5 D5/A C#5/G#

F#5 G5 F#5 D5/A C#5/G#

[illegible][illegible]

Rhy. Fig. 7

End Rhy. Fig. 7

P.M. -----

P.M. -----

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

2 2 3 3 2 0 0 6 6 0

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (3 times)
F#5 G5 F#5 A5/E F#5 N.C.

Gtr. 8

17 14 17 14 17 14 17 14 14 16 14 17 16 17 16 17 16 (16) 14 16

The musical score consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with various chords indicated above it: F#5, G5, F#5 A5/E, F#5, and N.C. (Natural Chord). The bottom staff shows fret numbers for each note. An arrow labeled "1/2" points from the first measure of the bottom staff to the second measure.

Measure	Fret Numbers (Bottom Staff)
1	16, 14, 16, 14, 16, 16
2	16, 14, 16, 14, 16, 16
3	14, 16, 14, 16, 14, 14
4	14, 16, 14, 16, 14, 14
5	14, 16, 14, 16, 14, 14
6	14, 16, 14, 16, 14, 16

F#5 G5 F#5 A5/E F#5 N.C.

6 3 grad. bend 1 1 1/2 2 1/2

14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16

Gtr. 8 F#5 G5 F#5 A5/E F#5 N.C. F#5 G5 F#5 A5/E F#5

11 11 14 13 11 11 6 14 13 11 11 7 14 13 11 11

9 9 12 11 9 9 4 12 11 9 9 5 12 11 9 9

Gtrs. 1 & 2

4 4 5 4 0 4 2 2 3 3 2 0 0 6 6 0 4 4 5 4 0 4 2

2 2 3 2 0 2 2 3 3 2 0 0 6 6 0 2 2 3 2 0 2

N.C. F#5 N.C.

(11) 8 (8) 14 13 11 0 0 5 5 3 5 3 0 6 4 6 4 0 7 5 7 5 0

(9) 6 (6) 12 11 9 0 0 5 5 3 5 3 0 6 4 6 4 0 7 5 7 5 0

(4) 2 2 3 3 2 0 0 6 6 0 4 2

(2) 2 2 3 3 2 0 0 6 6 0 2 2

8 6 8 6 0 9 7 9 7 0 10 8 10 8 0 10 10 9 9 10 10 9 9 10 10 9 9 10 10 9 9

9 9 10 10 9 9 10 10 9 9 10 10 9 9 10 10 9 9

2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2

2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2

C5/G

Gtrs.
1 & 2

Gtr. 8

13 8 11 8 13 8 11 8 11 8 13 8 11 8 11 8 13 8 11 8 11 8 13 8 11 8 11 8

E \flat 5/B \flat

B5/F \sharp

D5/A

16 11 14 11 16 11 14 11 14 11 16 11 14 11 14 11 14 1 14 1 14 1 14 (14) 12 14

N.C.

Gtr. 8

1 1/2 (14) (14) 14

Gtr. 2

0 0 14 12 0 0 14 12 12 11 16 14 0 0 0 0

Gtr. 1

0 0 10 9 0 0 9 7 9 7 12 11 0 0 0 0

Gtr. 9 (dist.)

mf 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 8 tacet

Gtr. 9 tacet

8va

Gtr. 2

Gtr. 1

Gtr. 9

0 0 14 12 0 0 14 12

15 14 17 15 19 17 24 (24)

0 0 10 9 0 0 9 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2

2

2

Gtrs. 1 & 2 *loco*

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 1. G5 E5 D5 E5

P.M. P.M.

9 9 9 8 8 8 7 7 12 9 7 9 9 9 9 9 8 8 8 7 7 12 9 7 9 9 9 8 8 8 7 7 12 9 7 9 9 9 8 8 8 7 7

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

2.

G5 E5 D5 E5 N.C.

Mm, uh.

P.M. P.M.

(cont. in slashes)

12 9 7 9 12 9 7 9 0 0 7 5 0 0 7 5 0 0 7 5 0 0 7 5

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

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)

E7b5

To win this war. For ev - er

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

N.C.

more. You're just the fu - ner - al I've been wait - ing for.

Music by Metallica
Lyrics by James Hetfield

Play 4 times
End Riff A

Riff A
Gtr. 1 (clean)

54 sec. Gtr. 1 (clean)

mp
let ring throughout

TAB

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

*Chord symbols reflect basic harmony.

C

$$E_m/B$$

B

End Riff B1

Riff B1
Gtr. 2 (clean)

mp
let ring throughout

7 5 9 5 7 9 5 9 7 5 9 5 7 9 5 9 3 2 5 2 3 5 2 5 2 2 0 2 2 1 0 4/

Gtr. 1 **Riff B**

End Riff B

Musical notation for Exercise 10, featuring a treble clef, key signature of one sharp (F#), and a melody line with eighth notes and sixteenth notes. Below the staff are four measures of fingering numbers:

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

Gtr. 1: w/ Riff B
Em
Riff C

C

$$E_m/B$$

B

End Riff C

Gtr. 2

[illegible]

Gtr. 2
Em
Riff D1

End Riff D1

Gtr. 1
Riff D

End Riff D

Verse

Gtrs. 1 & 2 tacet
N.C.

D5

1. How could he know — this new dawn's light — would change his life —
2. These days drift on — in - side a fog; — it's thick and suf -

Riff E

Gtrs. 3 & 4 (dist.)

f

B5

N.C.

— for - ev - er? Set sail to sea, — but pulled off course —
fo - cat - ing. His sink - ing life, — out - side its hell. —

End Riff E Riff F

P.M.

P.M.

D5

B5

N.C.

by the light of gold - en treas - ure. Was he the one
In - side, in - tox - i - cat - ing. He's run a - ground.

End Riff F

P.M. P.M.

(10) 0 10 12 10 12 14 10 12 12 10 0 7 9 9 0 0

caus - ing pain with his care - less dream - ing?
Like his life, wa - ter much too shal - low.

D5 B5 N.C.

Been a - fraid, al - ways a - fraid of the things
Slip - ping fast, down with his ship, fad - ing in

D5

Pre-Chorus
End half-time feel

2nd time, Gtr. 5: w/ Riff G

B5 E5 C5 D5/A G5 N.C.

he's feel - ing. He could just be gone.
the shad - ows. Now a cast a way.

Gtr. 5 (dist.)

mf
w/ wah-wah as filter

9 10 7 9 9

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1

Gtrs. 3 & 4

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

(12) 12 0 7 9 9 0 9 7 0 9 7 7 7 0 9 7 0 5/7

Riff G
Gtr. 5

1. 2.

9 10 7 9 9 9 9 (9)

E5 C5 D5/A G5 N.C.

He _____ would just _____ sail on. _____
 They've _____ all gone _____ a - way. _____

(9) 9 10 7 9 9

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

(7) 8 6 7 5 6 2 7 0 5 5 7 5 5 0 3 3 0 5/7

Gtr. 5 tacet Gtr. 1: w/ Riff A Em

He'll _____ just _____ sail _____ on. _____
 They've _____ gone _____ a - way. _____

(9)

End Rhy. Fig. 1

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

(7) 8 6 7 5 6 4 5 3 4 2 3 1 2 0

Chorus

Half-time feel

Gtr. 1: w/ Riff B (4 times)
 Gtr. 2: w/ Riff B1 (3 times)
 3rd time, Gtrs. 3 & 4 tacet
 Em

Gtrs. 3 & 4 tacet

C Em/B B

How can I _____ be lost _____ if I've got no - where _____ to go? _____

Gtrs. 3 & 4

(0)

Em C Em/B B


— Search for seas of gold. — How come it's got so cold?

Em C Em/B B

How can I be lost? In re - mem - brance I re - live.


Gr. 2: w/ Riff C
Em

And how can I _____ blame you _____ when it's

To Coda 

End half-time feel

Em/B B Gtrs. 1 & 2: w/ Riffs D & D1
Em



me I can't — for - give? —————

Interlude
N.C.
Gtr. 1 **Riff H**

End Riff H

Gtr. 1: w/ Riff H

Riff I

Gtr. 6 (dist.)

End Riff I

*Vol. swells

Bridge
Gtr. 1: w/ Riff H (6 times)
Gtr. 2: w/ Riff I (6 times)
N.C.

give me. For - give me not.

For - give me.

For - give me _____ not. _____

For - give _____ me. _____ For -

[illegible]

*Composite arrangement

[illegible][illegible]

Guitar Solo
Half-time feel
 Gtrs. 3 & 4: w/ Riff E
 N.C.

D5

First system of guitar notation. It includes a treble clef staff with a whole note chord and a bass clef staff with a complex sequence of notes and fingerings. The bass staff starts with a 'f' dynamic and includes 'grad. bend' markings with 1/2 and 3/4 bends. Fingering numbers like 15, 14, 12, and 1 are shown throughout.

Second system of guitar notation. It features a treble clef staff with a series of eighth notes and a bass clef staff with a corresponding sequence of notes and fingerings. The system is labeled with 'B5' and 'N.C.' above the staff. The bass staff includes many fingering numbers such as 15, 12, 14, and 1.

Third system of guitar notation. It shows a treble clef staff with a sequence of eighth notes and a bass clef staff with a complex pattern of notes and fingerings. The system is labeled with 'D5' above the staff. The bass staff includes many fingering numbers like 15, 12, 14, and 1, along with a triplet marking.

Fourth system of guitar notation. It includes a treble clef staff with a sequence of eighth notes and a bass clef staff with a complex pattern of notes and fingerings. The system is labeled with 'B5' and 'N.C.' above the staff. The bass staff includes many fingering numbers such as 0, 13, 12, 14, 15, and 1, along with a triplet marking.

Fifth system of guitar notation. It shows a treble clef staff with a sequence of eighth notes and a bass clef staff with a complex pattern of notes and fingerings. The system is labeled with 'D5' above the staff. The bass staff includes many fingering numbers like 12, 13, 14, 15, and 1, along with a triplet marking.

B5

N.C.

D5

B5

N.C.

Gtr. 7

w/ wah-wah as filter

Gtr. 8 (dist.)

f

B5

N.C.

Gtrs. 3 & 4: w/ Rhy. Fill 1

D5 B5 E5

8va

15 12 12 15 14 12 12 15 14 12 12 15 14 12 15 15 15 6

19 17 15 19 17 15 15 19 17 15 19 17 15 19 17 15 19 17 15

(12) 12 12 14 12 14 16 14 14 11 11

Gtrs. 3 & 4: w/ Rhy. Fig. 1
Gtr. 8 tacet

C5 D5/A G5 N.C.

8va

Gtr. 7

19 17 15 19 17 15 19 17 15 17 15 14 12 15 19 17 15 19 17 15 14 17 15 14 12 15 15 14 12 15

E5 C5 D5/A

loco

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

G5 N.C.

End half-time feel

15 12 15 12 13 12 14 12 14 12 12 13 11 12 10 11 9 9 7 9 8 7 5 4

Gtr. 1: w/ Riff A
Em

Verse

Gtr. 1: w/ Riff B (2 times)
Em

Gtrs. 3, 4 & 7 tacet
C

3. Set sail to sea, — but pulled off course — by the light of gold —

Gtr. 7

Guitar 7 part with a long sustain line.

Gtrs. 3 & 4

Guitars 3 & 4 part with a long sustain line.

Em/B B Em C
— en treas — ure. How could he know — this new dawn's light — would change his life —

D.S. al Coda

Coda

Gtrs. 1 & 2: w/ Riffs D & D1 (1st 3 meas.)
Em

Em/B B
— for — ev — er? —

Coda guitar part with a long sustain line.

Freely

Gtrs. 3 & 4

Guitars 3 & 4 part with a long sustain line.

*Vol. swell

Gtr. 2

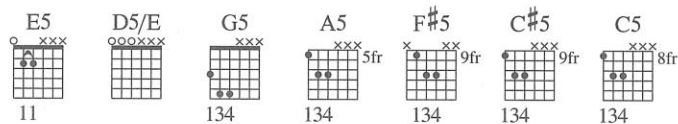
Guitar 2 part with a long sustain line.

Gtr. 1

Guitar 1 part with a long sustain line.

Music by Metallica
Lyrics by James Hetfield

Music by Metallica
Lyrics by James Hetfield



Moderately slow ♩ = 92

Moderately slow ♩ = 92

Gtrs. 1 & 2 (dist.)

E5

G5

E5

G5

A5

N.C.

E5

Gtrs. 3 & 4 tacet

Gtr. 3 (dist.)

Gtr. 4 (dist.)
divisi

Riff A

End Riff A

Riff A1

*P.M.

End Riff A1

*Refers to both gtrs.

Gtr. 1

P.M.

P.M. ---

15ma 7

loco

Harm.

Gtr. 2

P.M.

P.M. ---

 $15ma \rightarrow$

loco

Harm.

Double-time ♩ = 184

E(b5)

Gtrs. 1 & 2

Play 4 times

Staff 1: Melodic line with eighth notes and a bass line with octaves. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Staff 2: Bass line with octaves.

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Staff 2: Bass line with octaves.

Staff 1: Melodic line with eighth notes and a bass line with octaves. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Staff 2: Bass line with octaves.

N.C.

Gtrs. 1 & 2

Staff 1: Melodic line with eighth notes and a bass line with octaves. The notation includes a repeat sign and a 'P.M.' (Palm Mute) instruction.

Staff 2: Bass line with octaves.

Verse
N.C.

1. When the world has turned its back. When the days have turned pitch black.
3. When the storm has blacked your sky. In - sti - tu - tion cru - ci - fy.

Riff B

End Riff B

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

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 5 7 3 5 3 0 5 7 3 5

Gtrs. 1 & 2: w/ Riff B

When the fear ab - ducts your tongue. When the fi - re's dead and gone.
When the e - go strips your reign. As - sas - si - nate the liv - ing flame.)

D5/A

C5/G

So, what now? _____ Where go I? _____

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr. 1

*End Rhy. Fig. 1

Gtr. 2
divisi

7 7 5 7 7 5 7 5 5

*Refers to both gtrs.

N.C.

When you think it's all said and _____ done.

Riff C

Gtrs. 1 & 2

End Riff C

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

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtrs. 1 & 2: w/ Riff B (2 times)

N.C.

2. When you are the os - tra - cized. Self - ish rid - den dead good - bye.
 4. Ven - om of a life in - sane bites in - to your frag - ile vein.

Twist - ing on the tour - ni - quet. When the piec - es nev - er fit. ____ }
 In - ter - nal - ize and dec - i - mate. Pa - tron - ize and com - pli - cate. ____ }

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5/A

C5/G

So, what now? _____ Where go I? _____

Gtrs. 1 & 2: w/ Riff C

N.C.

Ah, when you think it's all said and _____ done.

G5

N.C.

G5

N.C.

Bow

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. Harm. ----- P.M. P.M. P.M. P.M. Harm. -----

Pitch: B

Gtr. 2 Rhy. Fig. 2A

End Rhy. Fig. 2A

P.M. P.M. P.M. P.M. Harm. ----- P.M. P.M. P.M. P.M. Harm. -----

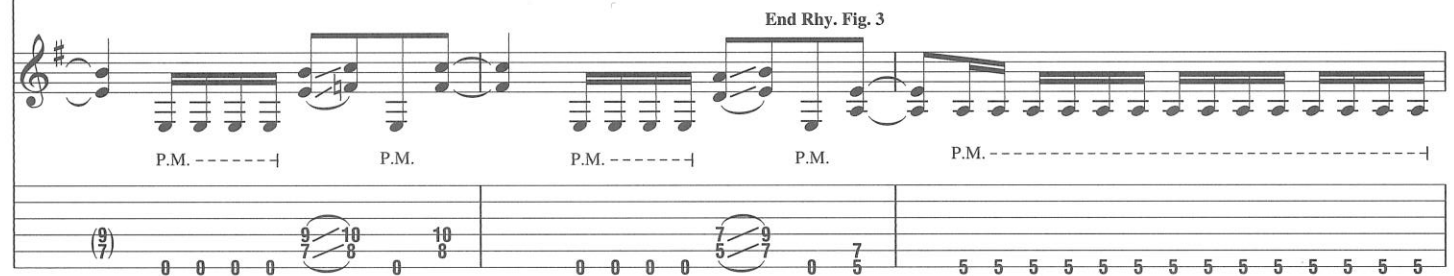
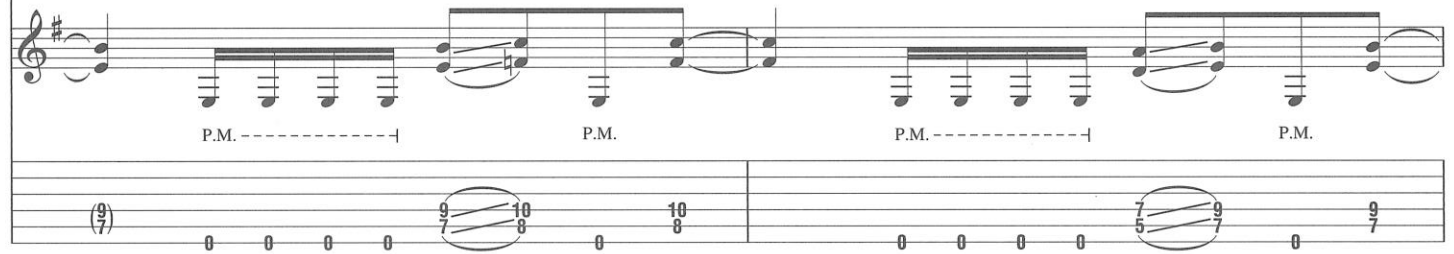
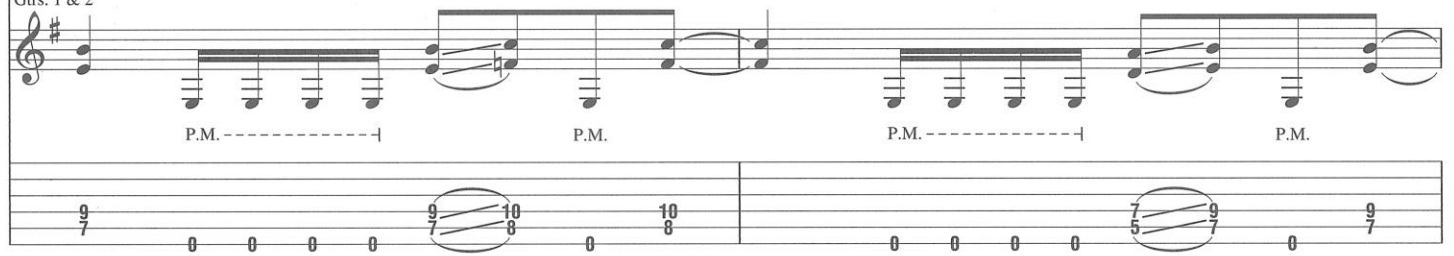
Pitch: B

Chorus
E5

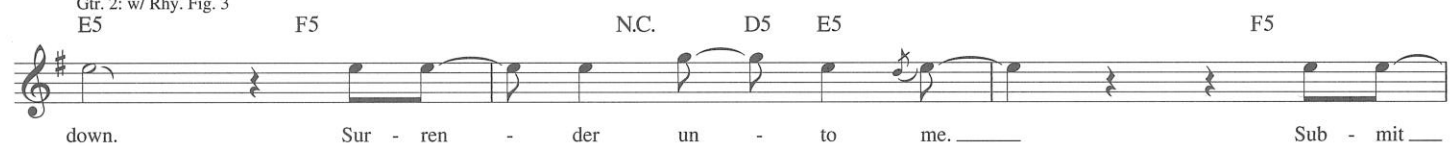


Rhy. Fig. 3

Gtrs. 1 & 2



1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 3
3rd time, Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 3



3rd time, Gtr. 1: w/ Rhy. Fill 1

N.C.

D5 E5

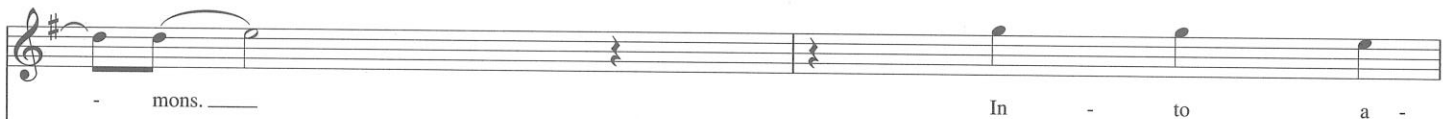
3rd time, Gtr. 1: w/ Rhy. Fig. 3 (last 2 meas.)

F5

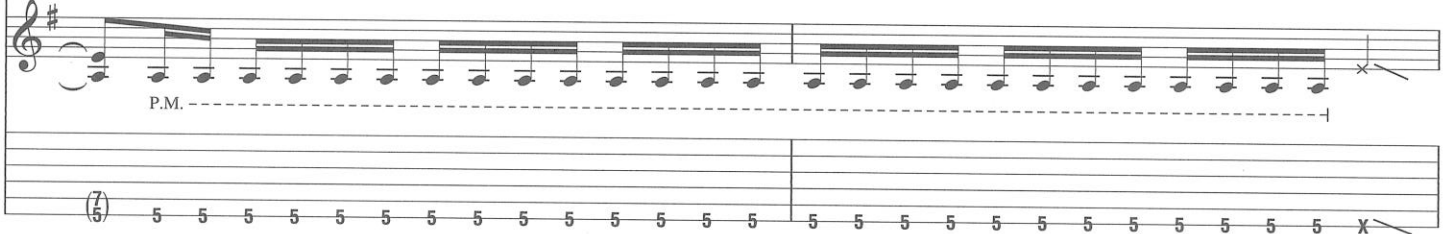
N.C.

D5 E5

A5



Gtrs. 1 & 2



Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

G5

N.C.

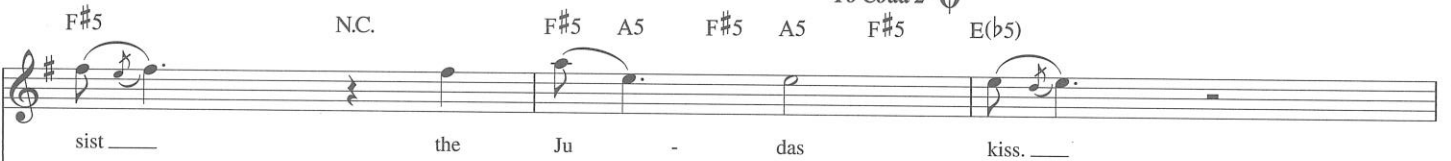
G5

N.C.



To Coda 1

To Coda 2



Gtrs. 1 & 2



Rhy. Fig. 4

End Rhy. Fig. 4



Rhy. Fill 1

Gtr. 1



Gtr. 2

w/ wah-wah P.M. ---| P.M. ---| P.M. ---| P.M. ---| wah-wah off

15 14 15 14

*Wah-wah indications: + = closed (toe down); ○ = open (toe up).

⊕ Coda 1

Interlude

Gr. 1

F#5 C#5 F#5 C5

F#5 B5 F#5 A#5

P.M. -----

11 11 11 10 11 11 8 8 8 8 8 8 8 8 11 11 9 7 11 9 8 6 6 6 6 6 6 6 6

Gr. 2

F#5 C#5 F#5 C5

F#5 B5 F#5 A#5

P.M. -----

11 11 11 10 11 11 8 8 8 8 8 8 8 8 11 11 9 7 11 9 8 6 6 6 6 6 6 6 6

Gtrs. 1 & 2

End Riff D

Cass. 1 & 2

2 4 2 3 0 2 0 2 0 1

Riff E

End Riff E

[illegible]

Tempo I

Gtrs. 3 & 4: w/ Riffs A & A1

Gtr. 1 N.C.

Staff 1: Gtr. 1 N.C. (No Chords). The staff shows a sequence of notes and rests, with a P.M. (Palm Mute) instruction. The fretboard below shows fingerings: 2 3 0 2 | 1 0 | 2 3 3/5 5 | 5 7 5 5.

Gtr. 2

Staff 2: Gtr. 2. The staff shows a sequence of notes and rests, with a P.M. (Palm Mute) instruction. The fretboard below shows fingerings: 3 5 2 3 | 5 3 | 3 5 2 3 | 3 5 3 3.

E5

Guitar Solo

Staff 3: Guitar Solo. The staff shows a sequence of notes and rests, with a P.M. (Palm Mute) instruction. The fretboard below shows fingerings: E5, D5/E, E5, D5/E, E5.

Gtrs. 1 & 2

Staff 4: Gtrs. 1 & 2. The staff shows a sequence of notes and rests, with a P.M. (Palm Mute) instruction. The fretboard below shows fingerings: 2 2 2 2 | 0 0 0 0 | 12 | 13.

*Wah-wah indications as before.

D5/E E5

D5/E E5

Staff 5: Guitar Solo. The staff shows a sequence of notes and rests, with a P.M. (Palm Mute) instruction. The fretboard below shows fingerings: 14, 15, 15, 15, 14, 12.

hold bend

15 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

14 15 15 (14) 12

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part with a treble clef and a key signature of one sharp (F#), and a piano part with a bass clef. The guitar part features a melodic line with various chords labeled above it: E5, G5, E5, G5, A5, E5, and G5. The piano part includes a bass line with a "P.M." (Pedal Marking) instruction. The score is written in 4/4 time and includes a bridge section marked with a double bar line and a 2/4 time signature. The guitar part includes a solo section with a key signature change to one sharp (F#) and a 2/4 time signature. The piano part includes a solo section with a key signature change to one sharp (F#) and a 2/4 time signature. The score is written in a standard musical notation style with a treble clef for the guitar and a bass clef for the piano. The guitar part includes a key signature change to one sharp (F#) and a 2/4 time signature. The piano part includes a key signature change to one sharp (F#) and a 2/4 time signature. The score is written in a standard musical notation style with a treble clef for the guitar and a bass clef for the piano.

The musical score for 'A5' is presented in two systems. The first system shows the guitar part (top staff) and the bass part (middle staff). The guitar part is in 4/4 time, featuring a series of eighth-note chords and a final measure with a 3/4 time signature. The bass part is in 4/4 time, featuring a series of eighth-note chords and a final measure with a 3/4 time signature. The second system shows the guitar part (top staff) and the bass part (middle staff). The guitar part is in 4/4 time, featuring a series of eighth-note chords and a final measure with a 3/4 time signature. The bass part is in 4/4 time, featuring a series of eighth-note chords and a final measure with a 3/4 time signature. The score is labeled 'A5' at the top left.

The image displays a musical score for the 'Dance of the Sugar Plum Fairy' from Tchaikovsky's 'The Nutcracker'. The score is written for piano (piano solo and piano accompaniment) and is in 4/4 time. The key signature is one sharp (F#), indicating D major or B minor. The tempo is marked 'Allegretto'.

The score is divided into two systems. The first system features a piano solo (piano) and a piano accompaniment (piano). The piano solo is written in a single staff, while the piano accompaniment is written in two staves. The piano solo is marked 'P.M.' (Piano Moderato) and the piano accompaniment is marked 'P.A.' (Piano Accompaniment). The piano solo is written in a single staff, while the piano accompaniment is written in two staves. The piano solo is marked 'P.M.' (Piano Moderato) and the piano accompaniment is marked 'P.A.' (Piano Accompaniment).

The second system continues the piano solo and piano accompaniment. The piano solo is marked 'P.M.' (Piano Moderato) and the piano accompaniment is marked 'P.A.' (Piano Accompaniment). The piano solo is written in a single staff, while the piano accompaniment is written in two staves. The piano solo is marked 'P.M.' (Piano Moderato) and the piano accompaniment is marked 'P.A.' (Piano Accompaniment).

Double time

Gtrs. 1 & 2: w/ Riff D (2 times)

Gus.
N.C.

Gtr. 5

Grtr. 5 *8va*

8va -

The musical score for '8va' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains six measures of music, each starting with a '6' and featuring a series of eighth notes beamed together, with a slur over the entire phrase. The bottom staff is in bass clef and contains six measures of music, each starting with a '19 17 14' and featuring a series of eighth notes beamed together, with a slur over the entire phrase. The score ends with a double bar line.

Gtrs. 1 & 2: w/ Riff E (2 times)

8va-

The musical score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various ornaments, including sixteenth-note runs and triplets. The bottom staff is a single-line staff with a series of numbers (19, 17, 14, 14, 19, 17, 14, 17, 14, 19, 17, 14, 17, 14, 17, 14, 17, 16, 14) placed below it, likely representing a sequence of notes or fingerings. The score is divided into two measures by a double bar line.

8va-

8va-

F#5

C#5

F#5

C5

Gtr. 2



(cont. in notation)

Gtr. 5

Gtr. 1

Gtr. 5 tacet
N.C.

Gtrs. 1 & 2

Gr. 1 F#5 C#5 F#5 C5

P.M.

11 11 10 8 8 8 8 8 8 8

9 9 9 8 8 8 8 8 8 8

Gtr. 2

11 11 11 11
9 9 9 9

10 10 10 10
8 8 8 8

P.M. -----

Gtrs. 1 & 2

P.M. -----

Guitar Solo
E(b5)

Gr. 5

12 12 12 12 12 14 12 14 14 12/12

[illegible]

G5 F#5 F5 E5

14 14 14 14 14

14 14 12 14 12 12

End Rhy. Fig. 6

P.M. -----

8 7 12 10 11 9 10 8

Gtrs. 1 & 2: w/ Rhy. Fig. 6
E(b5)

Gtr. 5

1/2 1/2 1/2

14 12 14 12 14 12 14 16

G5 F#5 F5 E5 N.C.

Gtrs. 1 & 2: w/ Riff D (4 times)

wah-wah off

1/2 1/4

15 17 17 17 9 10 10 9 11 9 11 9 10

1/2 1/4 1/2

9 10 9 11 9 11 9 10 9 10 9 11

9 9 9 11 11 11 9 11 | 9 11 9 | 11 | 10 12 14

Gr. 5 G5 N.C. G5 N.C.

14 12 12 14 12 12 14 12 | 14 12 | 14 12 14 12 17 | 8 3 10 19

*Pick in eighth-note rhythm while sliding as indicated.

Gtrs. 1 & 2

0 3 0 3 0 3 | 0 3 4 4 4 4 | 0 3 0 3 0 3 | 0 3 0 0 0 0

P.M. P.M. P.M. P.M. Harm. P.M. P.M. P.M. P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 E5 F5 N.C. D5 E5 F5

Gr. 5

9 | 9 1 1 1/2 | 9 (9) 9 1 1/2 | 9 (9) 9 1 1/2

w/ wah-wah grad. bend

N.C. D5 E5 F5 N.C. D5 E5 A5

9 (9) 7 9 (9) 14 12 | 12 13 14 12 13 14 | 12 13 14 12 13 14

1 1/2

Interlude

N.C.

Gtr. 5

Gtr. 2

Gtr. 1

Gtr. 5 tacet

Gtr. 2

Gtr. 1

Musical score for guitar, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The score includes a guitar-specific staff with a 'd' (natural) symbol, a bass staff with a '0' (open) symbol, and a main staff with a treble clef. The main staff contains a melodic line with various chords and a guitar-specific staff with a bass line. The guitar-specific staff includes a 'd' (natural) symbol and a '0' (open) symbol. The main staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking. The guitar-specific staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking.

Bridge
N.C.

Musical score for guitar, featuring a treble clef with a key signature of one sharp (F#) and a common time signature. The score includes a guitar-specific staff with a 'd' (natural) symbol, a bass staff with a '0' (open) symbol, and a main staff with a treble clef. The main staff contains a melodic line with various chords and a guitar-specific staff with a bass line. The guitar-specific staff includes a 'd' (natural) symbol and a '0' (open) symbol. The main staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking. The guitar-specific staff includes a 'P.M.' (Pedal Point) marking and a 'P.M.' (Pedal Point) marking.

Fol - lowed you ____ from dawn _ of time. ____

Whis - pered thoughts in - to your mind.

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

Watched your tow - ers hit the ground. Lured your chil - dren nev - er found.

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

Helped your kings — a - buse — their crown. —

P.M. — P.M. — P.M.

(9) 9 10 10 7 9 9 9 10 10 10 12 12 12 14 14 16 16 17

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

In the heart — of fee - ble man — plant the seed —

Gtrs. 1 & 2

P.M. —

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

— of my — own plan. — The strong and pow - er - ful — will fall. —

P.M. —

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

Find a piece of me in all...

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

4 4 0 0 4 4 4 4 4 4 4 4 4 4 4 4 5 5 0 0 5 5 5 5 5 5 5 5 5 X 0 3 0 3 0 3

D.S.S. at Coda 2

N.C. G5 N.C.

In - side you all, so, bow

8va. loco

Harm. P.M. Harm. ** steady gliss.

Pitch: D G C B

2.6 2.6 2.6 2.6 0 3 3 3 7 X

*Harmonics located two-thirds the distance between 2nd & 3rd frets.

**Lightly slide along string while picking in eighth-note rhythm, thereby sounding random harmonics.

Coda 2

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 5
E(b5)

kiss.

Ah, Ju - das.

F#5 C#5 F#5

Outro

Gtrs. 1 & 2

N.C.

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

Gtr. 1

C5 N.C. F#5 E5 F5 F#5/C# C#5 F#5/C# C5 N.C.

(4) 5 0 2 0 2 0 3 11 11 11 10 11 11 11 10 X X

9 9 9 8 9 9 9 8 X X

Gtr. 2

(4) 5 0 2 0 2 0 3 11 11 11 10 11 11 11 10 X X

9 9 9 8 9 9 9 8 X X

SUICIDE & REDEMPTION

Music by Metallica

Moderately fast ♩ = 164

N.C.

B5/F#

C5/G

B5

Gtrs. 1 & 2 (dist.)

Play 6 times

Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

B5

C(#4)

B5

Play 4 times

Gtrs. 1 & 2

P.M.

P.M.

C(#4)

Play 3 times

B5

N.C.

Half-time feel

D5

B5

D5

B5

Rhy. Fig. 2

End Rhy. Fig. 2

D5 B5 D5 B5

1/2 P.M. 1/2 P.M.

N.C.
Riff A

End Riff A

F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F# F#5 E5 F#5 E5 F#5 E5 F#5 N.C.

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

2. E5 F#5 N.C.

Gtr. 2

F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F#

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

Gtr. 1

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

Grtr. 3 tacet
C5/G

N.C.

Grtr. 3

Grtrs. 1 & 2

Grtrs. 1 & 2
divisi

Grtr. 3 tacet
G5

C5

A5

D5/A

Db5/Ab C5/G

Grtrs. 1 & 2

P.M.

P.M.

P.M.

P.M.

E5

N.C. Gtr. 3

Gtr. 3 tacet

E5

Gtrs. 1 & 2

N.C. Gtr. 3

Gtrs. 1 & 2 divisi

Gtrs. 1 & 2 divisi

Gtr. 3 tacet

C5/G

Gtrs. 1 & 2

N.C. Gtr. 3

Gtr. 3 tacet

G5

C5

A5

D5/A

Db5/Ab C5/G

Gtrs. 1 & 2 divisi

P.M.

P.M.

P.M.

P.M.

B5/F# Bb5/F

A5

C5

Half-time ♩ = 82

Bm

Gtr. 1 & 2

fdbk.

Pitch: C#

Gtr. 4 (clean)

mf

let ring

Gtrs. 1 & 2 tacet

D

Gtr. 5 (dist.)

A

mf

let ring

let ring

let ring

Bm D

7 6 9 (9) 7 9 7 9

let ring - - - - - sim.

2 4 2/3/4 3 2 4 2 4 2/3/4 2 3 2 4 5 7 7 5 4

A Bm

(9) 7 9 7 9 6 9 7 6 9

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

Gtr. 5 A E

(9) 7 9 7 9 7 7 10 (10) 7 9 7 9 7 6 9 (9)

Gtr. 4

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

Gtrs. 1 & 2

0 2 0 2

*Vol. swell

Gtr. 4 tacet

E5

N.C.

E5

N.C.

Gtr. 5

Gtrs. 1 & 2

E5

N.C.

E5

N.C.

Gtr. 6
(dist.)

Gtr. 5

Rhy. Fig. 3

Gtrs. 1 & 2

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

12 12 11 14 14 11 12 11 12 14 12 14

9 9 7 10 10 7 9 10 7 9 7 9 7 9 7

End Rhy. Fig. 3

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

5 6 7 5 0 0 5 0 5 0 5 4 5

Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 N.C. E5 N.C.

Gtr. 6

12 12 12 12 12 12 12 12 12 12 12 11 11 12 12 11 11 12 12 11 (11)

Gtr. 5

8 8 8 8 9 9 9 9 7 7 7 7 7 7 7

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

P.M. P.M.

12 11 14 (14)\ / 14 11 12 11 14 12 11 12

P.M. P.M.

9 7 10 (10)\ / 10 7 9 7 10 7 9 7 11 9 7 9

Gtr. 6 D5 Gtr. 6 tacet A5

14

Gtr. 5

11 (11)\ / 7 9 7 9 7 7 9 (9)\ / 7 9 7 9 6 9

Gtrs. 1 & 2

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

7 7 5 5 5 5 7 7 5 5 5 5 7 7 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 5

B5

N.C.

D5

7 6 9 (9) 4 2 4 5 4 2 4 5

7 (7) 7 9 7 9 7 7 9

Gtrs. 1 & 2

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

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

7 7 5 5 5 5 7 5 5 5 7 5 5 5 7 5 5 5

A5

B5

N.C.

(9) (9) 7 9 7 9 6 9

7 6 9 (9) 4 2 4 5 4 2 4 5

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

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 0 0 0 0

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

B5

A5

N.C.

11 (11) 7 9 7 9 7 7 10

(10) 7 9 7 9 7 6 9

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

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

2 2 0 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 0

E5

N.C.

Tempo I

B5/F# N.C.

Gtr. 5 tacet

B5/F#

B5

N.C.

Gtr. 2 tacet

Gtr. 1

Gtr. 2

Gtr. 1 B5 C(#4) B5 C(#4)

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

4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0

B5 C(#4) B5 C(#4)

Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2

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

4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)

Gtr. 5 B5 C(#4) B5 C(#4)

2 (2) 0 2 3 (3) 0 2 (2) 0 2 3 (3) 0

B5 C(#4) B5 C(#4)

2 (2) 0 2 3 2 3 2 0 2

Pitch: E

Gtr. 5 B5 C(#4) B5 C(#4)

7

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2

4 X X 4 X X 4 X X X 4 4 4 4 4 4 4 4 4 X X 4 X X 4 X X X 4 4 4 4 4 4 4 4

Gtr. 5 B5 C(#4) B5 C(#4)

pick scrapes -----

3

5 2 0

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

B5 C(#4)

P.M. -----

3

4 5 4 2 0 4 0 4 4 4

16 16 14 17 17 17 16 14 17 16 (16) 0

B5 C(#4) B5

P.M. -----

3

4 5 4 2 0 4 0 4 4 4

17 16 14 17 17 16 14 16 14

2 2 2 2 2 4 4 4 4 2 2 2

C(#4) B5 C(#4)

2 2 4 4 4 4 4 5 5 7 8 10 12 14 15 17 18

4 4 5 7 9 11 12 14 15

D5/A B5/F# B5 D5/A B5/F# B5

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

Rhy. Fig. 6

Gtrs. 1 & 2

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

7 4 4 4 4 7 4 4 4 4 4 4 4 4 4 4

5 0 2 0 2 2 2 0 2 2 2 0 2 0 2 0

End Rhy. Fig. 6

Gtrs. 1 & 2: w/ Rhy. Fig. 6
D5/A B5/F# B5 D5/A B5/F#

Gtr. 5

16 (16) 19 (19) 9 7 9 7 (7) 3 2 3 2 5 3 2 5 3 2

B5

Gtrs. 1 & 2: w/ Riff A
N.C.

P.M. -----|

5 3 2 5 3 2 3 2 4 3 2 4 | 2 (2) 4 4 7 | 7 4 4 4 7 4 7 4

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)
B5

*8va

**Gtr. 5

***Gtr. 7 (dist. divisi)

6 6 6 7 7 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 19 22 5 4 (4)

Grtr. 5 tacet

C(#4)

Grtr. 7

B5

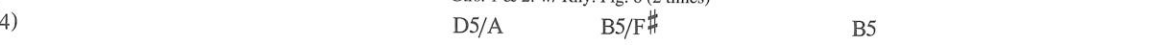
C(#4)

regeneration w/ 3 repeats
***w/ wah-wah as filter

[illegible]

Trs. 1 & 2: w/ Rhy. Fig. 6 (2 times)

C(#4) D5/A B5/F# B5



2 2 4 4 2 4 2 4 2 5/7 5 4 1 (4) 2 4 2 4 2 4

The musical notation for the guitar solo in "Hotel California" is shown in standard staff notation. The key signature is one sharp (F#), and the time signature is 4/4. The solo is divided into four measures, each with a specific chord indicated above the staff: B5, D5/A, B5/F#, and B5. The notation includes various musical symbols such as eighth notes, sixteenth notes, and slurs. Below the staff, there are four lines of tablature corresponding to the four measures. The tablature uses numbers 1 through 4 to represent frets, with parentheses indicating bends. The first measure of the solo is: 2 5 4 2 4 2 4 (4) 2. The second measure is: 4 (4) 2 4 4 (4) 2 4. The third measure is: 4 4 (4) 2 4 4 (4) 2 4. The fourth measure is: 4 4 (4) 2 4 4 (4) 2 4 1 1/2.

Gtrs. 1 & 2: w/ Riff A
N.C.



The musical notation for Gtr. 1 & 2: w/ Riff A, N.C. is a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth notes, with some beamed together in groups of four. The rhythm is consistent throughout the piece.

The 'Fingering' section consists of two staves. The top staff shows the musical notation for the melody, which is a sequence of eighth and sixteenth notes. The bottom staff provides the corresponding fingering for each note, using numbers 1 through 12. The fingering sequence is: 5, 3, 5, 4, 6, 4, 6, 5, 7, 5, 7, 6, 8, 6, 8, 7, 9, 7, 9, 8, 10, 8, 10, 9, 11, 9, 11, 10, 12, 10, 12, 11.

Gr. 7

N.C.

Gr. 7 tacet

w/ bar

1

17

(17)

-1

-2 1/2

-5

Gr. 1, 2 & *8

Gtrs. 1, 2 & *8

-2 1/2

-5

2 0 2 3 2 0 2 3

5 3 2 0 2 3 2 0

2 0 2 3 2 0 2 3

5 3 2 0 2 3 2

*Gtr. 8 (dist.) w/ wah-wah as filter, played *mf*.

Gtrs. 1, 2 & 8

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

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

4 2 4 5 4 2 4 5 | 2 5 4 2 4 5 4 2 | 4 2 4 5 4 2 4 5 | 2 5 4 2 4 5 4

Gtr. 2

8 6 8 9 8 6 8 | 9 7 9 10 9 7 9 | 10 9 10 11 10 11

Gtrs. 1 & 8

6 4 6 7 6 4 6 | 7 5 7 8 7 5 7 | 8 7 8 9 8 9

*P.M. ---|

P.M. ---|

*P.M. refers to Gtr. 1 only (next 2 meas.).

Gtrs. 1 & 2

12 11 12 13 12 13 | 7 7 7 7 7 7 8 8 8 8 8 8 | 9 9 9 9 9 9 12 13 13

Gtr. 8

10 9 10 11 10 11 | 9 9 9 9 9 9 10 10 10 10 10 10 | 11 11 11 11 11 11 12 13 13

Half-time feel

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2 N.C. B5 D5 B5

1/2 P.M. 1/2 P.M.

12 (12) 4 4 4 4 4 4 4 4 4 4 7 (7) 4 4 4 4 4 4 4 4

2 0 2 2 0 2 2 0 2 2 5 (5) 2 0 2 2 0 2 2 0

Gtr. 8

1/2 12 (12) 4 2

Gtrs. 1 & 2 D5 B5 D5 B5

1/2 P.M. 1/2 P.M.

7 (7) 4 4 4 4 4 4 4 4 7 (7) 4 4 4 4 4 4 4 4

5 (5) 2 0 2 2 0 2 2 0 5 (5) 2 0 2 2 0 2 2 0

Gtr. 8

(4) (2)

End half-time feel

Gtr. 1: w/ Riff A N.C.

Gtr. 2

7 7 7 7 7 7 7 7 7 7 9 7 9 9 9 9 9 9 9 9 12 12

5 5 5 5 5 5 5 5 5 5 7 5 7 7 7 7 7 7 7 7 10 10 12

Gtr. 8

4 4

2 2

Gtr. 8 tacet
N.C.
Riff C

End Riff C

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Riff C

Gtr. 5

F5/C E5/B N.C.
Rhy. Fill 1

End Rhy. Fill 1

F5/C E5/B E5

Gtr. 5: w/ Rhy. Fill 1 (2 times)
F5/C E5/B N.C.

F5/C E5/B N.C.

Gtr. 5

Play 3 times

The musical score for "Garden of the Gods" is presented on two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a repeat sign, followed by a series of eighth and quarter notes, including a chromatic descent. A wavy line above the staff indicates a trill, and a "Play 5 times" instruction is placed above the final measure of the first system. The second system continues the melody with a repeat sign and a final wavy line. Below the staff, a fretboard diagram shows the fret numbers for the left hand: 10, 9, 9, 7, 9, 8, 7, 7, (7), 10, 9, 9, 7, 8, 7.

Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which also end with a repeat sign. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef and consists of a simple harmonic line. The lyrics 'The Rose Tree' are written below the melody. The score is marked with a 'C' time signature, indicating common time.

A little slower Half-time feel

Gtrs. 1, 2 & 5 $C\sharp 5/G\sharp$ $B5/F\sharp$ $C\sharp 5/G\sharp$ $B5/F\sharp$ $C\sharp 5/G\sharp$ G5 F $\sharp 5$ G5 F $\sharp 5$ $C\sharp 5/G\sharp$ $B5/F\sharp$ $C\sharp 5/G\sharp$ $B5/F\sharp$ $C\sharp 5/G\sharp$

[illegible]

B5/F# C#5/G# N.C.

C#5/G# B5/F# C#5/G# B5/F# C#5/G#

G5 F#5

F5

Repeat and fade
E5

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified notation system with numbers (4, 6, 2) and 'X' marks, likely representing chords or specific fingerings. The piece concludes with a double bar line and repeat dots.

MY APOCALYPSE

Music by Metallica
Lyrics by James Hetfield

Intro
Fast ♩ = 192

Gtr. 1 (dist.) E5

f P.M. P.M. P.M. P.M. P.M.

N.C.

TAB

Gtr. 2 (dist.)

f

TAB

N.C.

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

TAB

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

TAB

G5/E
Gtrs. 1 & 2

N.C.

Double-time feel

G5/E

Rhy. Fig. 1

N.C.

End Rhy. Fig. 1

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5/E

N.C.

1. Claus - tro - pho - bic.
2. Dead - ly vi - sion.

Crawl out of _____ this skin. _____
Proph - e - cy _____ re - veal. _____

G5/E

N.C.

Heart ex - plo - sive.
Death mag - net - ic,

Reach in, pull _____ that pin. _____
pull - ing clos - er still. _____

Pre-Chorus

F#5

G5

B5

D5

F#5

G5

B5

D5

Fear thy name, ex - ter - mi - na - tion. _____
Fear thy name, an - ni - hi - la - tion. _____
Fear thy name as hell a - wak - ens. _____

Gtrs. 1 & 2

F#5 G5 B5 D5 F#5

Des - e - crate, in - hale the fi - re. So we
 Des - o - late, in - hale the fi - re. So we
 Des - ti - ny, in - hale the fi - re. But we've

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

Half-time feel

G5

N.C.

cross } that line. In - to the grips, -
 cross }
 crossed }

P.M. P.M.

To Coda

End half-time feel

D(#4)

D#5/A#

to - tal e - clipse. Suf - fer un - to my a - poc - a -

1.

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5/E

N.C.

lypse.

G5/E

N.C.

2.
Double-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5/E

End double-time feel

N.C.

lypse. My a - poc - a - lypse. —

Interlude
N.C.

Oh. Go!

Gtr. 2
Riff A

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

End Riff A

7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 9 8 9 9 8

Pitch: E D#
*Refers to harmonics only.

Gtr. 1

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

Riff B

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

End Riff B

E5
Rhy. Fig. 2

D5/E

E5

N.C.

End Rhy. Fig. 2

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

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 3/4 times)

E5

D5/E

E5

N.C.

Crush - ing met - al, rip - ping skin. Toss - ing bod - y, man - ne - quin. Spill - ing blood, bleed - ing gas.

E5

D5/E

E5



Man - gle flesh, snap - ping spine. Drip - ping, blood - y, val - en - tine. Shat - ter face, spit - ting glass.

Gr. 1: w/ Riff B
Gr. 2: w/ Riff A
N.C.



Split a - part.

Split a - part.

Split a - part.

Spit.

Guitar Solo

E5

D5/E

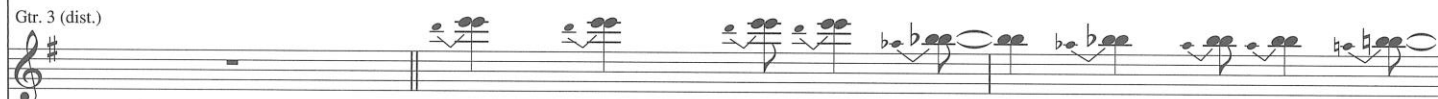
G5 A5

G5 A5

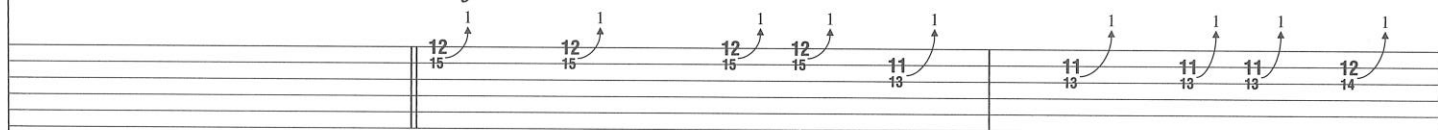


Spit it out!

Gr. 3 (dist.)

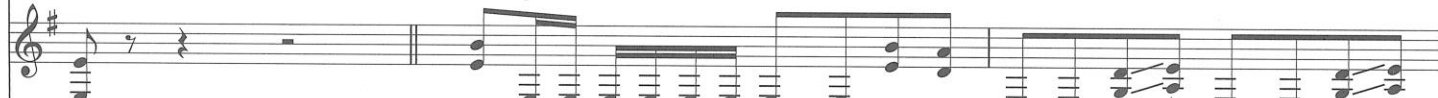


f



Gtrs. 1 & 2

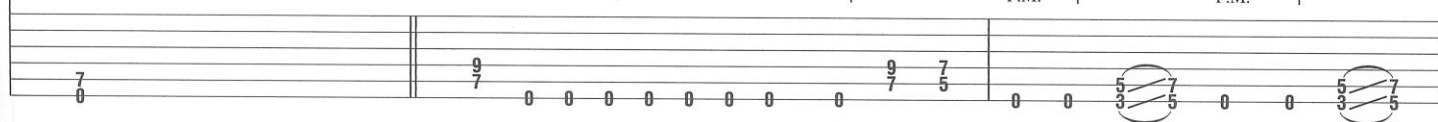
Rhy. Fig. 3



P.M. -----

P.M. ---

P.M. ---



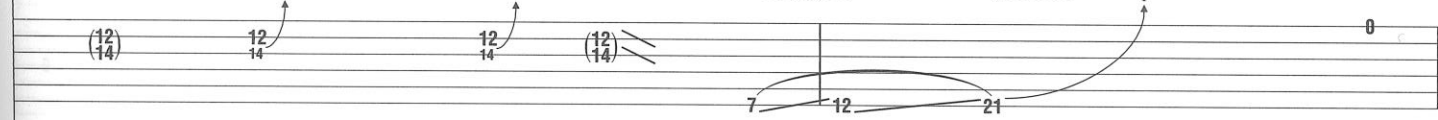
E5

N.C.



steady gliss.

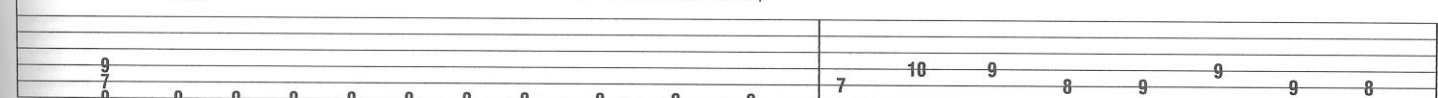
grad. bend



End Rhy. Fig. 3



P.M. -----



Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Grtr. 3

E5 D5/E G5 A5 G5 A5

2 0 0 0 3 0 0 0 5 0 0 0 3 0 0 0 5 3 0 0 7 5 0 0 8 7 0 0 6 5 0 0

Gr. 3 tacet
E5

Gr. 4 (dist.)

D5/E

G5 A5

G5 A5

f

15 14

15 14

15 14 (14) 12

14 14 14

14 12 14

E5

N.C.

12

12

14

14

12

14

(14)

Gtr. 4

E5 D5/E G5 A5 B5 Bb5

2 0 0 0 4 0 0 0 5 0 0 0 4 0 0 0 | 5 0 0 0 7 0 0 0 9 0 0 0 7 0 0 0

Gtrs. 1 & 2

P.M. -----|

P.M. -----|

P.M. -----|

9 7 0 0 0 0 0 0 0 0 9 7 5 0 0 5 7 5 0 0 9 8 6

Gtr. 2

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 2 meas., 4 times)

1. What makes me drift a lit - tle bit clos - er? Dead man takes the steer - ing wheel.
 2. See through the skin; the banes, — they all rat - tle. Fu - ture and past, they dis - a - gree.

What makes me know it's time — to cross o - ver? Born to re - peat un - til
 Flesh falls a - way; the bones, — they all scat - ter.

I feel. — I start to see the end — in

N.C.

me, _____ see the end _____ in

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

7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 7 8 9 9 8

me. _____

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

10 13 12 11 12 12 11 10 13 12 11 12 12 11 12 14 13 12 12 14 13 12

G5 F#5 F5 E5 F5 F#5 G5 F#5 F5

Ow!

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

13 15 14 13 13 15 15 4 4 3 2 3 4 4 4 2 4 4 4 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

G5/E

N.C.

3. Claus - tro - pho - bic. Climb out of _____ this skin. _____

G5/E

N.C.

Heart ex - plo - sive. _____ Reach in, pull _____ that pin. _____

G5/E

N.C.

Vi - o - late, an - ni - hi - late, all wounds un - to — my eyes. — Ob -

G5/E

N.C.

D.S. al Coda

lit - er - ate, ex - ter - mi - nate, as life — it - self — de - nied. —

⊕ Coda

Double-time feel

N.C.(E5)

Outro

G5 F#5 F5 E5 F5 F#5

lypse.

Ty - rant a - wak - en my

P.M. ----- 1

P.M. ----- 12

G5

N.C.(E5)

Musical score for the phrase "a - poc - a - lypse." The score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The middle staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bottom staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody starting with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The lyrics "a - poc - a - lypse." are written below the top staff.

G5 F#5 F5 E5 F5 F#5

G5 F#5 F5

N.C.(E5)

De - mon a - wak - en my a - poc - a - lypse. ____

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